

"I loved THE KILLING JOKE...  
It's my favorite. It's the  
first comic I've ever loved."  
— Tim Burton

SMILE!

ALAN MOORE  
BRIAN BOLLAND  
**BATMAN**  
**THE KILLING JOKE**  
THE DELUXE EDITION

INTRODUCTION  
BY TIM SALE





**BATMAN** THE KILLING JOKE  
THE DELUXE EDITION



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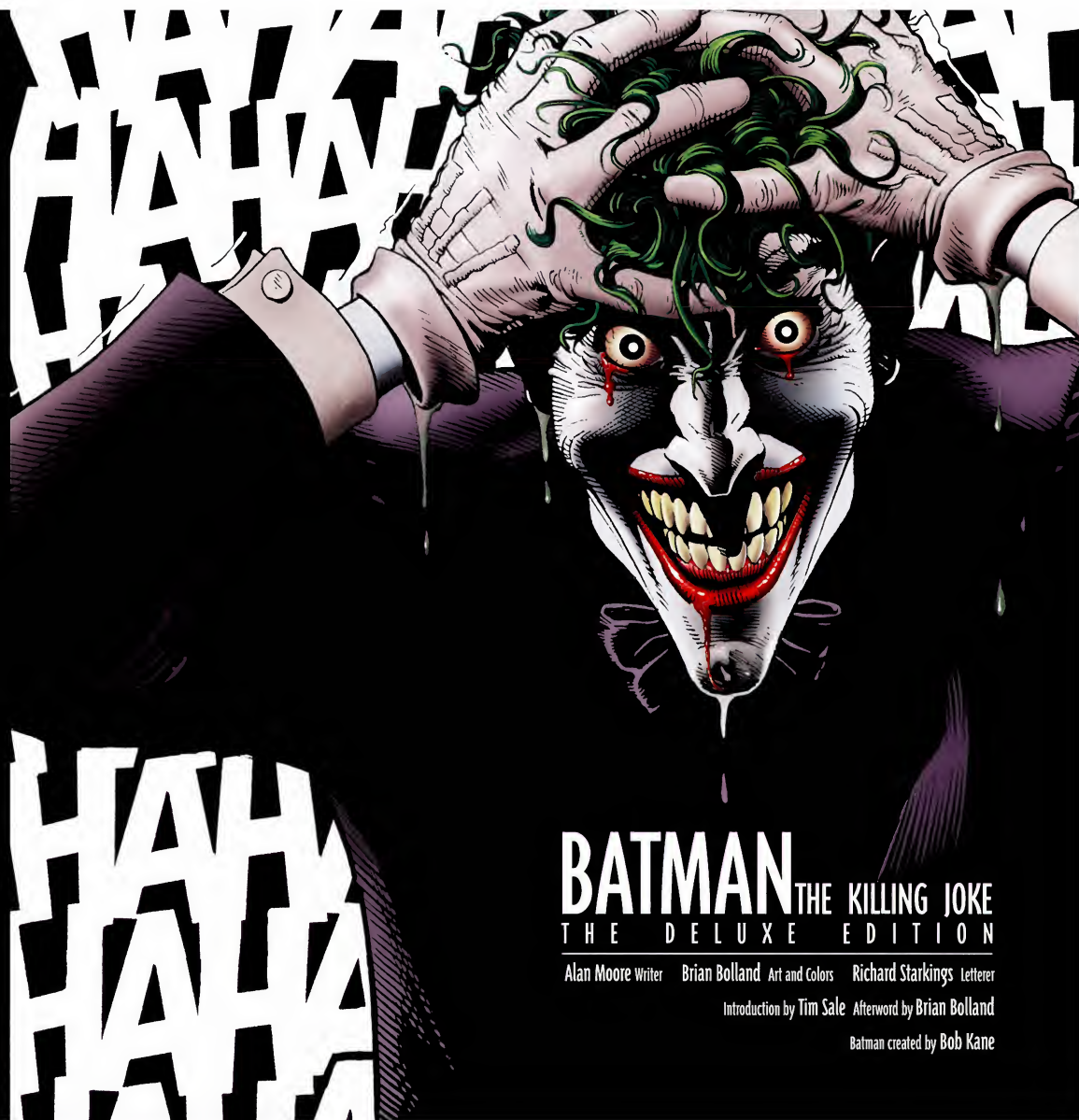
Cover by Brian Bolland

Batman: The Killing Joke: The Deluxe Edition

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# BATMAN<sup>THE</sup> KILLING JOKE

## THE DELUXE EDITION

Alan Moore Writer Brian Bolland Art and Colors Richard Starkings Letterer

Introduction by Tim Sale Afterword by Brian Bolland

Batman created by Bob Kane



## INTRODUCTION

Man, how cool is this?

Like everyone who was in the mainstream comics field in the late 1980s, or — as was my case — had their noses pressed against the glass, the back-to-back-to-back-to-back of *DARK KNIGHT RETURNS*, *WATCHMEN*, *BATMAN: YEAR ONE*, and *BATMAN: THE KILLING JOKE*, completely reenergized the field. The characters (other than those in *WATCHMEN*) had been around for decades and, while many talented writers and artists had done much notable work in that time, there was an incredible sense of the new coming from Frank Miller and this handful of crazy Brits — Alan Moore, Brian Bolland, John Higgins, Richard Starkings and Dave Gibbons — who were seeing possibilities in them, in the kinds of stories that could be told, and not incidentally, in the way that a story could be presented.

*BATMAN: THE KILLING JOKE* is the only one of the stories listed above that did not first exist in another format, as a series of comics that were eventually collected into that catch-all term, a “graphic novel.” *THE KILLING JOKE* was a 46-page story, but it was crafted at such an astonishing level, and printed so much more cleanly and carefully, that it seemed to be a different beast altogether, not just a really great Batman comic, but something different. I didn’t get it then, but I do now.

That is what authors of extraordinary craft can do: make the old seem new.

And thrilling. Don’t forget thrilling.

I am told that the origins of *BATMAN: THE KILLING JOKE* go back to a Batman/Judge Dredd proposal that Moore and Bolland had cooked up. When it fell through, Moore asked Bolland what else he wanted to do, and Bolland said, “The Joker, please.”

So polite. And thus a classic was born.

Moore is famous for many things, not the least of which are his maniacally controlled and precisely orchestrated scripts, requiring an equal and similar effort from his artist partner, and in the amazing Brian Bolland he found an artist his equal in talent, fanaticism, care, and expressiveness. Both excel in impressing with their rendering of the mundane, so that it never *feels* mundane. And then they blast into a reveal, a money shot so explosive that it is only then that you realize how well you, as a reader, have been lulled to rest *on purpose*, just to set you up.

The Joker’s reveal on page 11, the tragic event on page 18, the second reveal on page 37, all orchestrated and carried out in ways that astonish, and then astonish again when you go back and see just how much these artists have known and set things up from the beginning. How fun it is to be in the hands of creators who know so much about what they are doing.

Oh, and the joke (how cool is it that the book ends with a joke) at the finish?

Priceless, funny, and perfect for the characters of Batman and The Joker.

What you hold in your hands, though, is not the book that I own, that so inflamed(!) me and thousands of others back in 1988, because of one crucial element: the coloring.

This time around, you lucky buggers, you have the fantastic treat to see the book colored by the artist himself, and see his more complete vision of how the story should look. Side by side, the comparison is amazing.

Bolland’s colors are characteristically thoughtful and restrained. They fit the work more completely than Higgins’s state-of-the-art job in 1988 and are a joy to look at. Slow down and one can see how cool the palette is now, versus the warmer one of 1988, and how much better that reflects the somber tone of the story, and how, when Bolland retains a color from 1988 that has become iconic, like Barbara’s yellow shirt, he integrates that so well into the cooler colors in the scene, allowing the shirt to really pop and ratchet up the horror of the event.

But the biggest and most amazing change in this newly colored edition is in the flashback sequences.

Bolland washes out all color in each one, but chooses to spotlight an object in each — a bowl of tentacles, shrimp, and so on — in increasingly

intense shades of red, all leading up to (here’s that sense that everything has been planned from the start by masterful hands) the Red Hood that was posited to be The Joker’s mostly forgotten origin, way back in 1951, and the transformation of the milquetoast failed comedian to insane criminal mastermind.

Brrrrrr. I just got chills.

Anyone else get chills?

Man, how cool is this?

Tim Sale

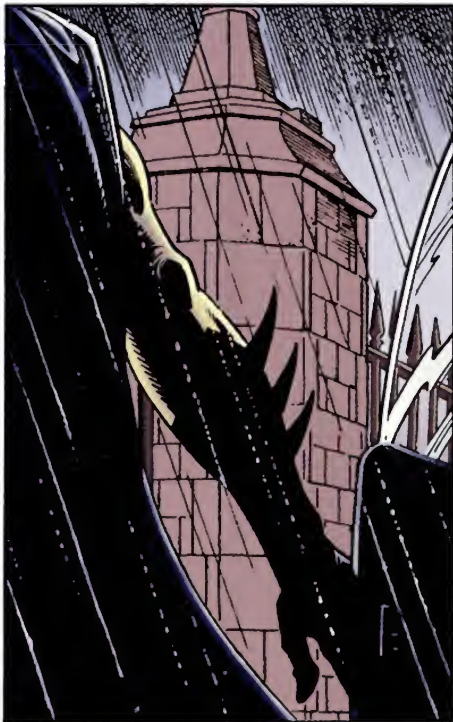
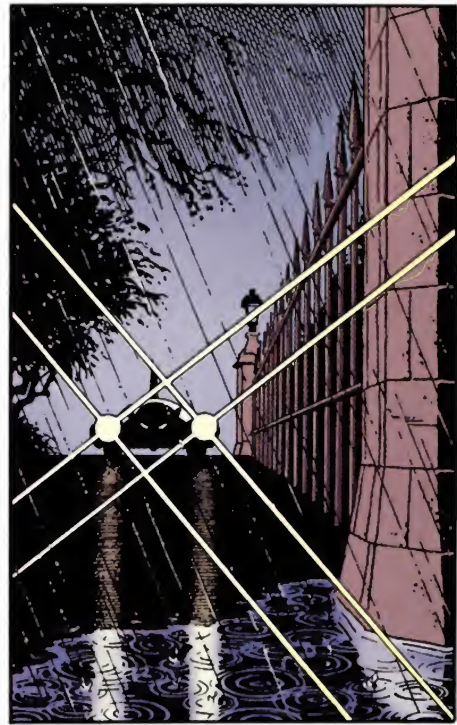
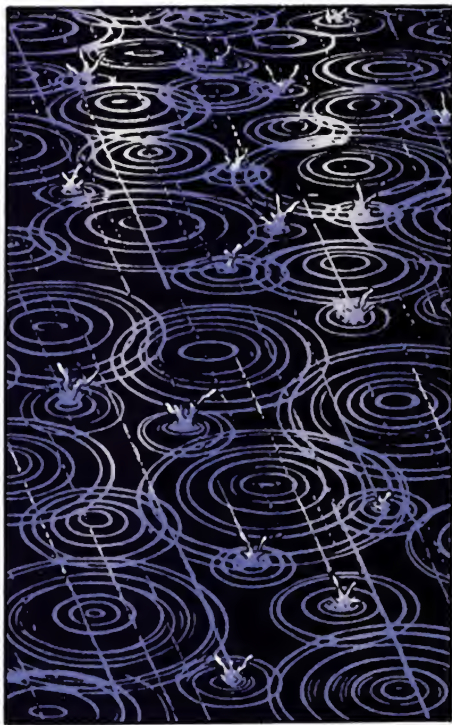
Pasadena, CA 2008

*Tim Sale lives in southern California with his aged dogs Hotspur and Shelby. Raised in Seattle, he still finds California an odd place, though he hopes that will change someday.*

*Tim is the artist on BATMAN: DARK VICTORY, CATWOMAN: WHEN IN ROME, BATMAN: THE LONG HALLOWEEN and many other titles.*

*In 2006, Tim became the artist for the hit NBC television series Heroes.*

























"WHERE IS HE?"

AH! THERE YOU ARE!

HAVE YOU HAD A CHANCE TO INSPECT THE PROPERTY AND DECIDE IF IT'S WHAT YOU WERE LOOKING FOR?



WELL, IT'S GARISH, UGLY, AND DERELICTS HAVE USED IT FOR A TOILET.

THE RIDES ARE DILAPIDATED TO THE POINT OF BEING LETHAL, AND COULD EASILY MAIM OR KILL INNOCENT LITTLE CHILDREN.

Oh. SO YOU DON'T LIKE IT?



DON'T LIKE IT?

I'M CRAZY FOR IT.

YOU...? YOU REALLY WANT TO BUY IT? AND THE PRICE I MENTIONED, IT ISN'T TOO STEEP...?

TOO STEEP? MY DEAR SIR, AS I LOOK AT IT I'M MAKING A KILLING...



... AND ANYWAY, MONEY ISN'T REALLY A PROBLEM.



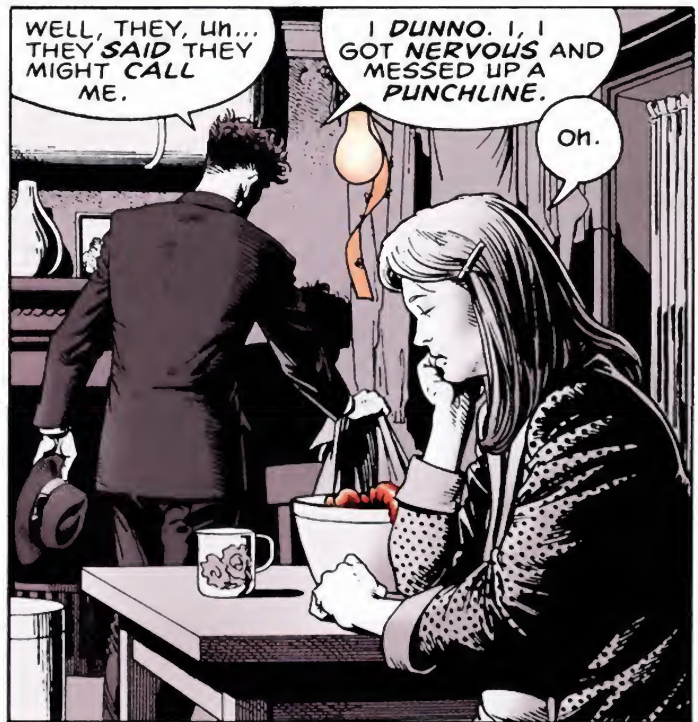
NOT THESE DAYS.





WELL?

HOW DID IT GO? DID THEY LIKE YOUR ACT?



WELL, THEY, UH... THEY SAID THEY MIGHT CALL ME.

I DUNNO. I, I GOT NERVOUS AND MESS'D UP A PUNCHLINE.

Oh.



WHAT DO YOU MEAN, "OH"?

I...I DIDN'T MEAN ANYTHING...

YES YOU DID. THE WAY YOU SAID IT: "Oh". LIKE THAT.



JESUS, ALL I SAID WAS...

YOU SAID "OH". AS IN "OH, SO YOU DIDN'T GET A JOB?" AS IN "OH, SO HOW ARE WE GOING TO FEED THE BABY?"

YOU THINK I'M NOT WORRIED ABOUT THAT?



YOU THINK, YOU THINK I DON'T CARE, THAT IT'S ALL A BIG JOKE TO ME OR SOMETHING...

JEEZ, I HAVE TO GO. I HAVE TO GO AND STAND UP THERE, AND...



OH GOD.

OH BABY...

OH GOD, I'M SORRY...





I DON'T MEAN TO TAKE IT OUT ON YOU. YOU'RE SUH-SUFFERING ENOUGH, BEING MARRIED TO A LOSER.

HONEY, THAT'S NOT...

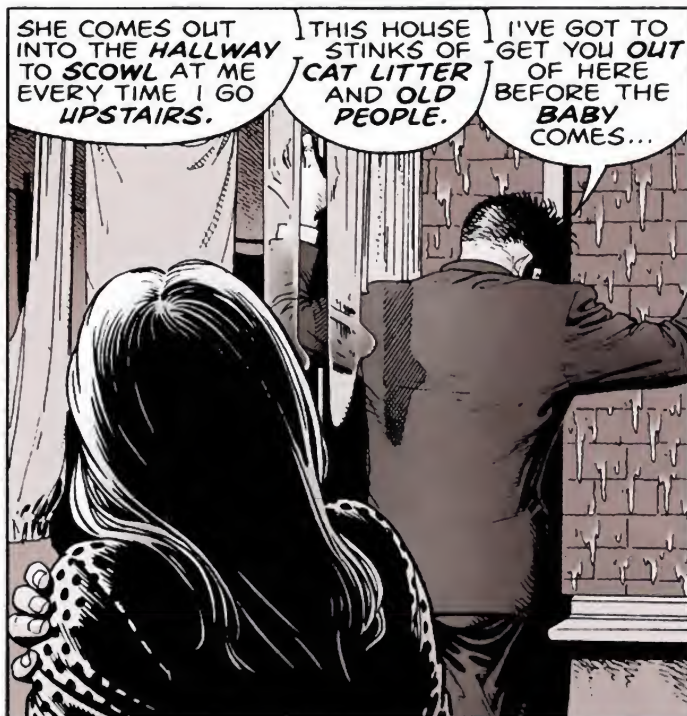
IT'S TRUE. I CAN'T SUPPORT YOU. OH JEANNIE, WHAT ARE WE GOING TO DO?



IT'LL BE OKAY.

JUNIOR WON'T BE HERE FOR ANOTHER THREE MONTHS, AND I THINK MRS. BURKISS WILL LET THE RENT GO A LITTLE LONGER. SHE FEELS SORRY FOR ME.

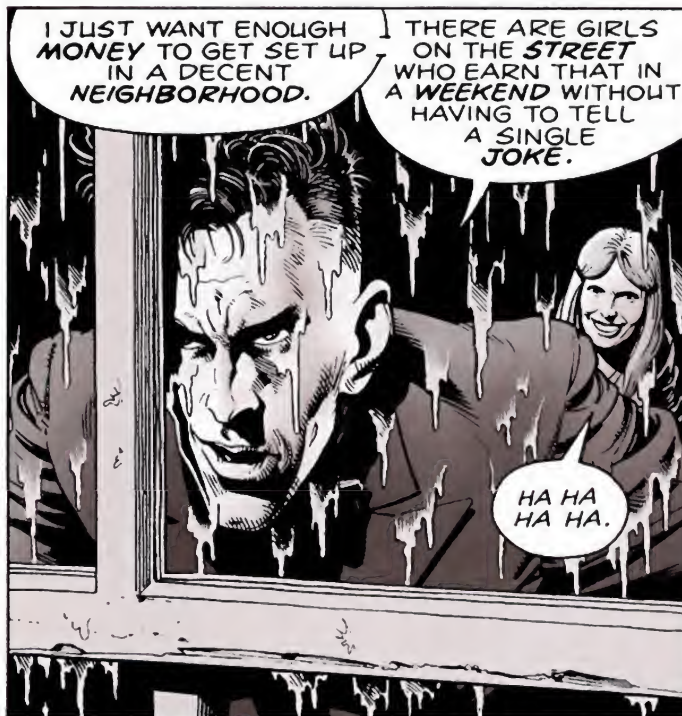
SHE HATES ME.



SHE COMES OUT INTO THE HALLWAY TO SCOWL AT ME EVERY TIME I GO UPSTAIRS.

THIS HOUSE STINKS OF CAT LITTER AND OLD PEOPLE.

I'VE GOT TO GET YOU OUT OF HERE BEFORE THE BABY COMES...



I JUST WANT ENOUGH MONEY TO GET SET UP IN A DECENT NEIGHBORHOOD.

THERE ARE GIRLS ON THE STREET WHO EARN THAT IN A WEEKEND WITHOUT HAVING TO TELL A SINGLE JOKE.

HA HA HA HA.



HONEY, DON'T WORRY. NOT ABOUT ANY OF IT. I STILL LOVE YOU, Y'KNOW? JOB OR NO JOB, YOU'RE GOOD IN THE SACK...



LAUGHING CLOWN

IT THRIL



Y'KNOW, I'M **POSITIVE** YOU WON'T **REGRET** THIS **PURCHASE**. THE PLACE ISN'T **THAT** **DILAPIDATED**. SOME OF THESE **RIDES** ARE STILL **PRETTY STURDY...**



REALLY, THIS COULD BE ONE **HELL** OF A **CARNIVAL**.

OH, YOU'RE **SO** **RIGHT**.

THANKS TO YOUR **SMOOTH** **SALESMANSHIP** AND YOUR **SILVER TONGUE** YOU'VE **COMPLETELY SOLD** ME ON THE PLACE. LET'S **SHAKE** ON IT.



UH... WELL, **SURE**. IT'S MY **PRIVILEGE...**

INDEED IT IS.

NATURALLY, I WON'T BE **PAYING** YOU ANYTHING. MY **COLLEAGUES** **PERSUADED** YOUR **PARTNER** TO SIGN THE **NECESSARY DOCUMENTS** JUST OVER AN **HOUR** **AGO**.

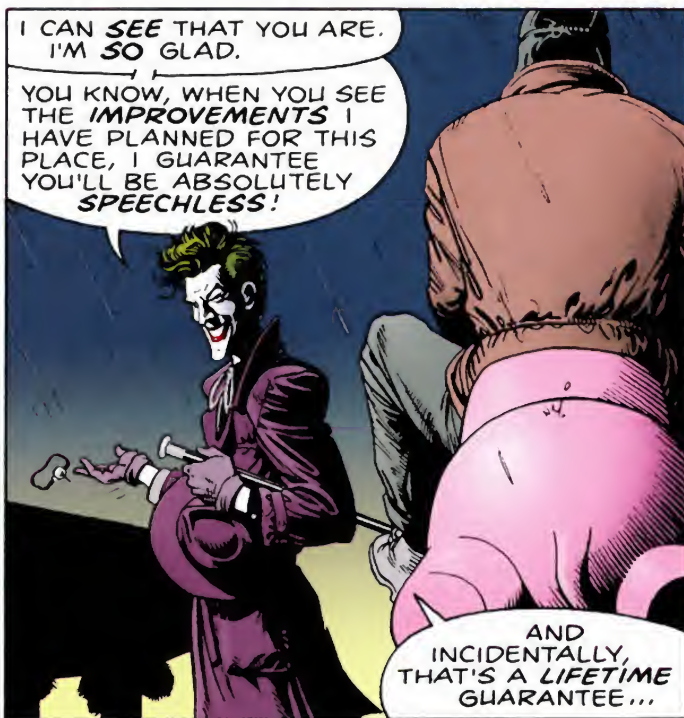
THE **PROPERTY'S** **MINE** **ALREADY**.



YOU'RE **HAPPY** WITH THAT, I **TAKE** IT?

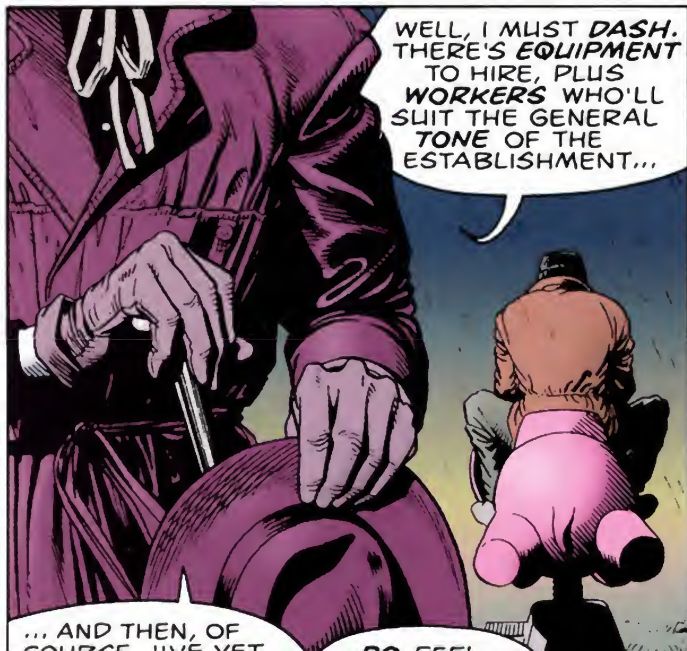
I CAN **SEE** THAT YOU ARE. I'M **SO** **GLAD**.

YOU KNOW, WHEN YOU SEE THE **IMPROVEMENTS** I HAVE **PLANNED** FOR THIS PLACE, I **GUARANTEE** YOU'LL BE **ABSOLUTELY SPEECHLESS!**



AND **INCIDENTALLY**, THAT'S A **LIFETIME** **GUARANTEE...**

WELL, I MUST **DASH**. THERE'S **EQUIPMENT** TO **HIRE**, PLUS **WORKERS** WHO'LL **SUIT** THE **GENERAL TONE** OF THE **ESTABLISHMENT...**

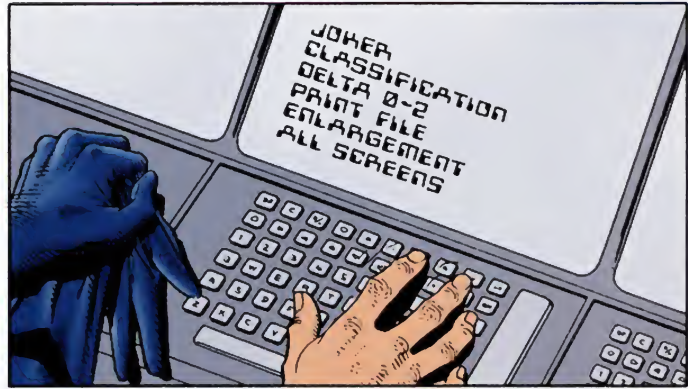


... AND THEN, OF **COURSE**, WE'VE YET

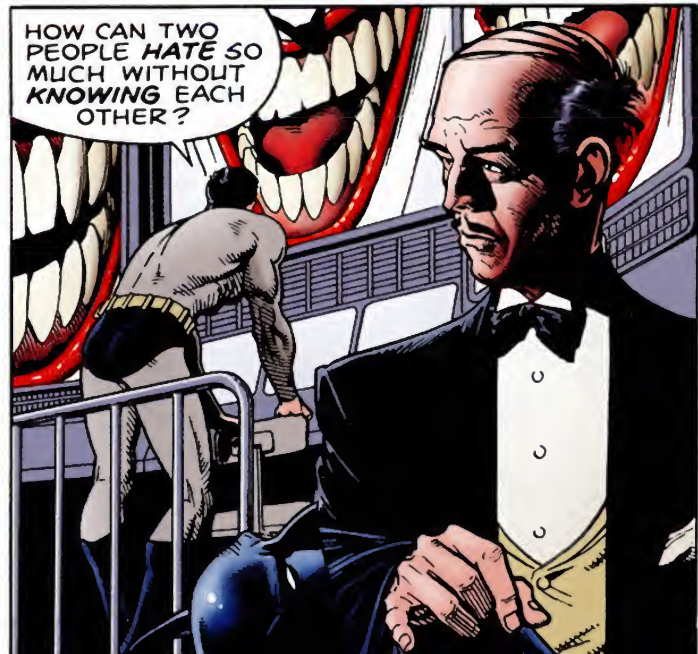
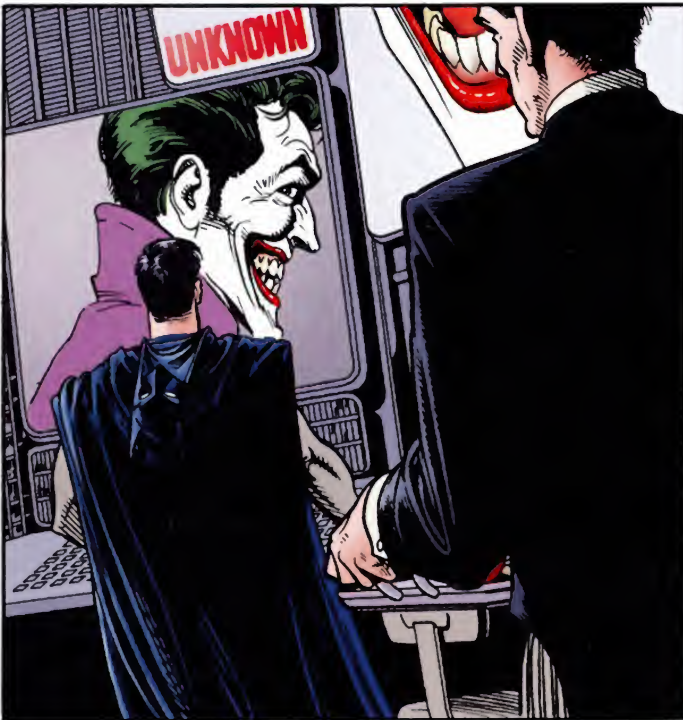
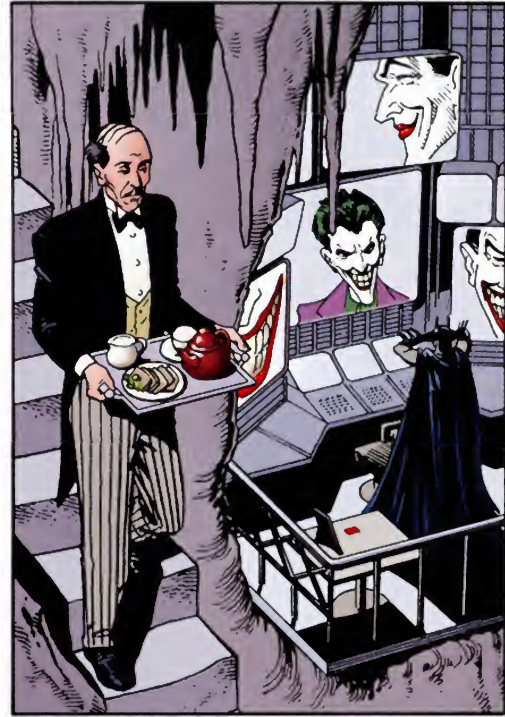
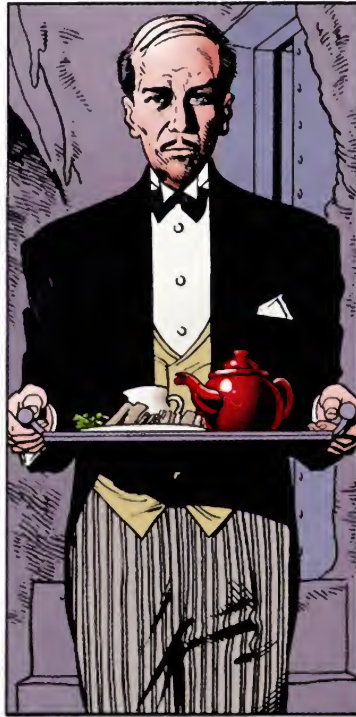
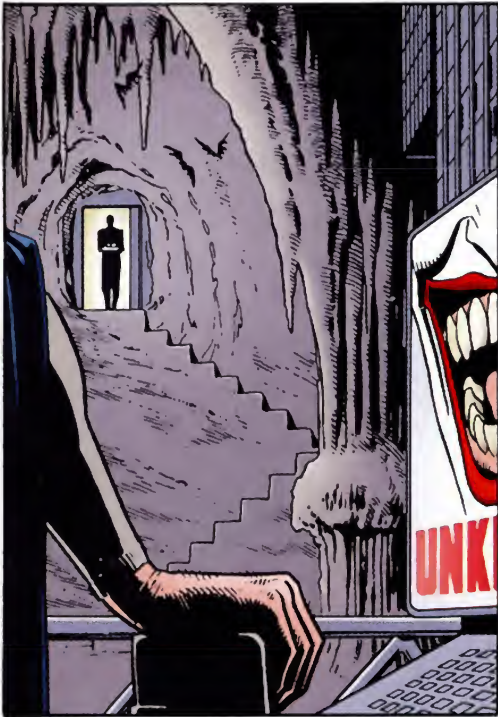
TO **SEE!**















I HATE - WHENEVER WE JAIL HIM, I THINK "PLEASE GOD, KEEP HIM THERE." THEN HE ESCAPES AND WE ALL SIT ROUND Hoping he won't do anything too awful this time.

GOTHAM EXAMINER  
ASYLUM SECURITY UPROAR  
MANIAC ESCAPES AGAIN

CRIMEFIGHTER UNAVAILABLE FOR COMMENT  
VICKI VALE EXCLUSIVE

I HATE IT.



DAD, JUST ONCE COULD YOU LEAVE YOUR WORK AT THE OFFICE AND RELAX? I MADE YOU COCOA.

THANK YOU, SWEETHEART. I'LL DRINK IT WHEN I'VE PASTED THIS LATEST CLIPPING IN.



Y'KNOW, I FOUND THAT CAT-WOMAN SCRAPBOOK YOU SAID WAS MISSING. IT WAS BEHIND THE WARDROBE.

SOME DAY YOU OUGHT TO LET ME WORK OUT A PROPER FILING SYSTEM, LIKE WE USED AT THE LIBRARY.

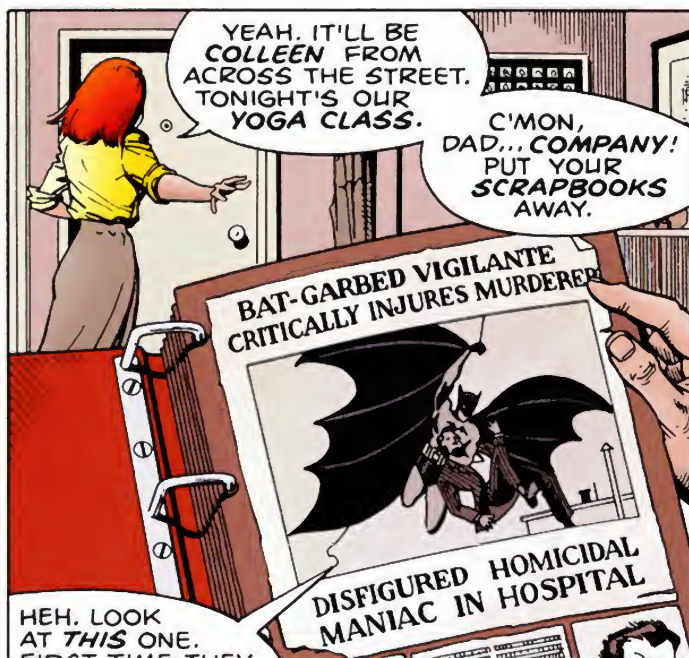
Hmm.



URRGH. LOOK, YOU USED TOO MUCH PASTE! IT'S ALL SQUIDGING UNDER THE EDGES OF THE CLIPPING. YOU'RE GOING TO GET IT ON YOUR PANTS...

BARBARA, YOU'RE FUSSIER THAN YOUR MOTHER WA...

WAS THAT THE DOOR?



YEAH. IT'LL BE COLLEEN FROM ACROSS THE STREET. TONIGHT'S OUR YOGA CLASS.

C'MON, DAD... COMPANY! PUT YOUR SCRAPBOOKS AWAY.

HEH. LOOK AT THIS ONE.

BAT-GARBED VIGILANTE CRITICALLY INJURES MURDERER

DISFIGURED HOMICIDAL MANIAC IN HOSPITAL

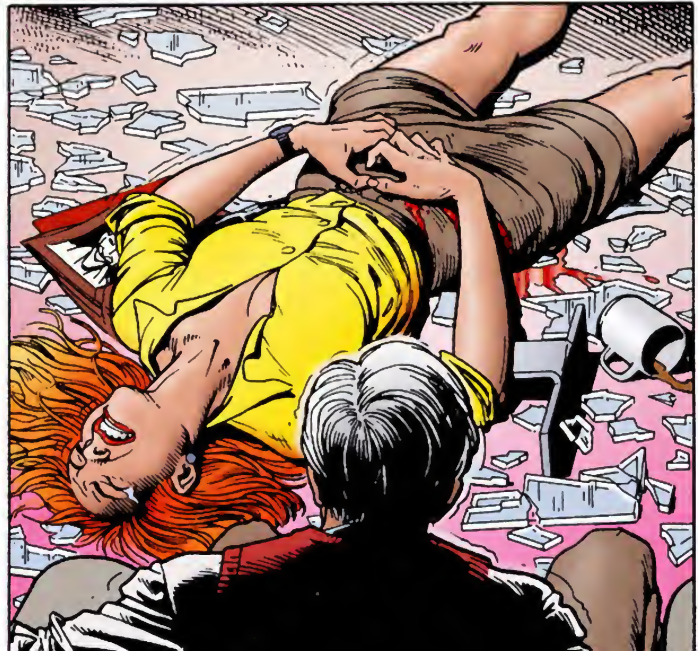
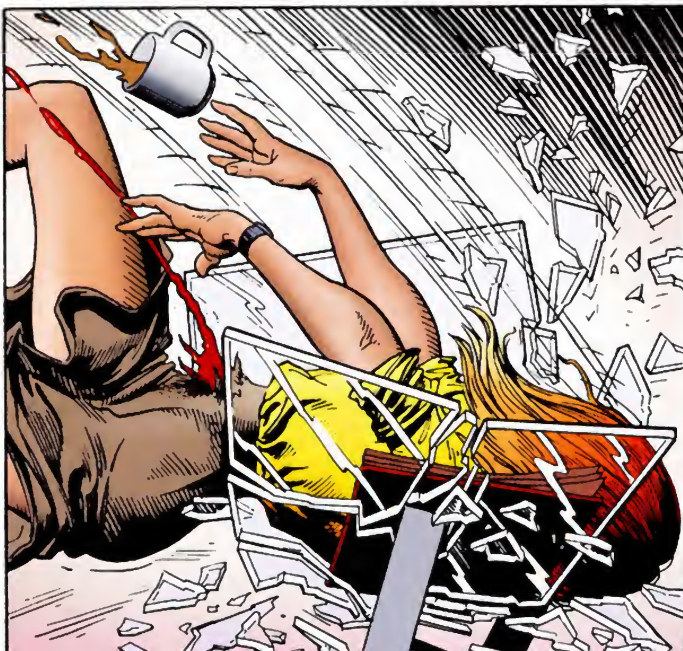
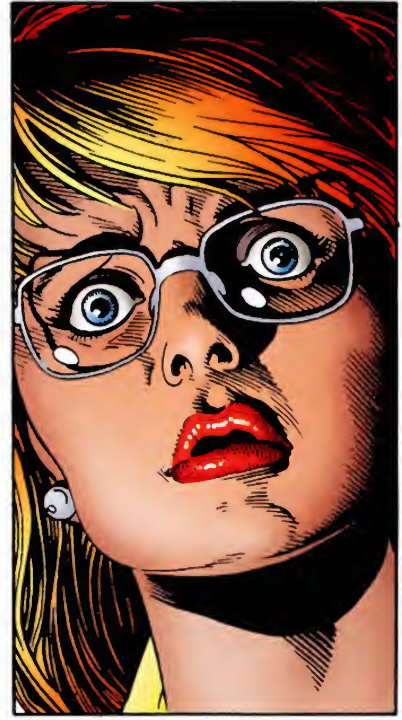
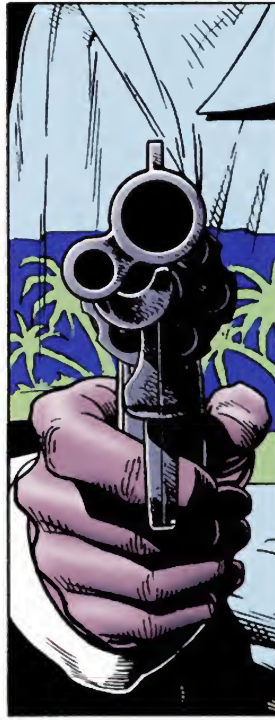
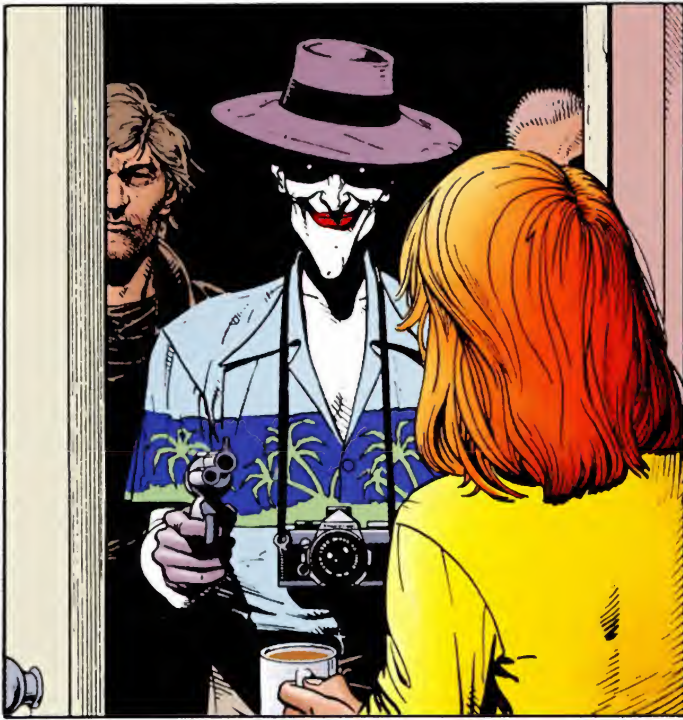


WELL, I REMEMBER YOU DESCRIBING THE WHITE FACE AND THE GREEN HAIR TO ME WHEN I WAS A KID. SCARED THE HELL OUT OF ME.

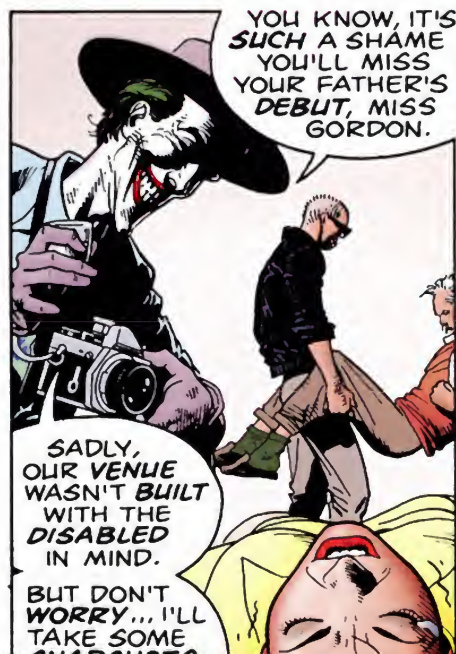
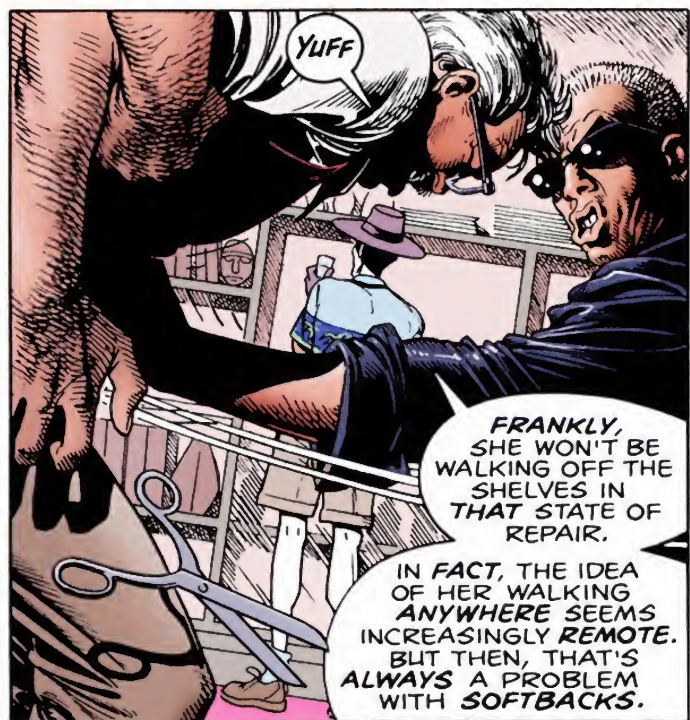
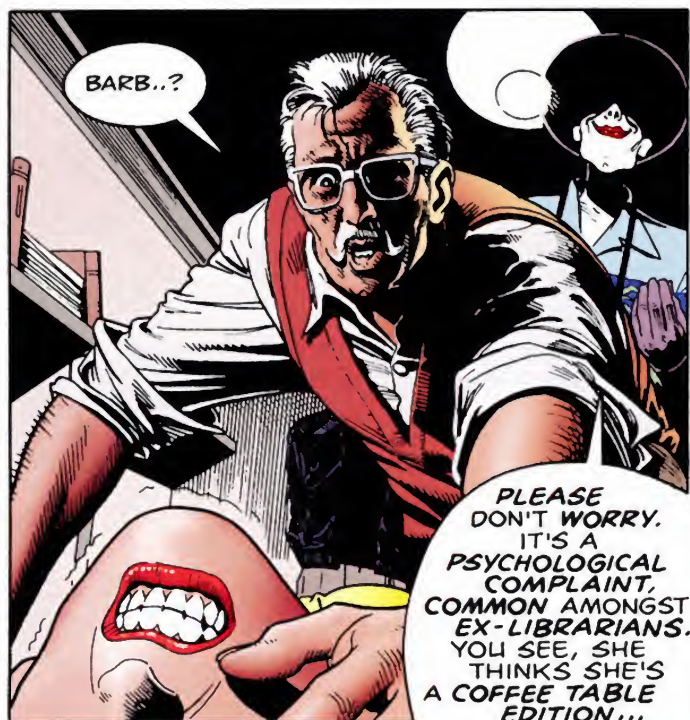
I THOUGHT YOU'D BE INTERESTED...

YEAH, WELL, I HAD COME...













Y'SEE...Y'SEE, I HAVE TO **PROVE** MYSELF. AS A **HUSBAND**, AND, AND AS A **FATHER**!

I MEAN, I, WELL, I WOULDN'T BE **DOING** THIS SORT OF THING IF, IF IT WASN'T SOMETHING **IMPORTANT**.



IT'S LIKE, I **BEGAN** AS A **LAB ASSISTANT**, RIGHT? WAS A GOOD **JOB**. **REAL GOOD** JOB.

SO, WHAT I **DID**, I **QUIT** TO BECOME A **COMEDIAN**. I WAS SO **SURE**. SO **SURE** I HAD **TALENT**.



BUT, **HA**, WELL, LOOK AT ME. I GUESS MY TALENTS **DIDN'T** LIE IN THAT **DIRECTION**.

SO, YOU SEE, LIKE, IF I JUST DO THIS ONE **BIG CRIME**...

HEY, JEEZ, MAN, BE **COOL**.



I'M **SORRY**. I'M **SORRY**, I DON'T USUALLY **DRINK** LUNCHTIMES...

IT'S JUST, IF YOU'RE **SURE** WE CAN GET **AWAY** WITH THIS THING AND THAT NOBODY WILL KNOW I WAS **INVOLVED**...

SCRT  
CHEP

DON'T **WORRY**, FRIEND. WE'LL TAKE CARE OF YOU.



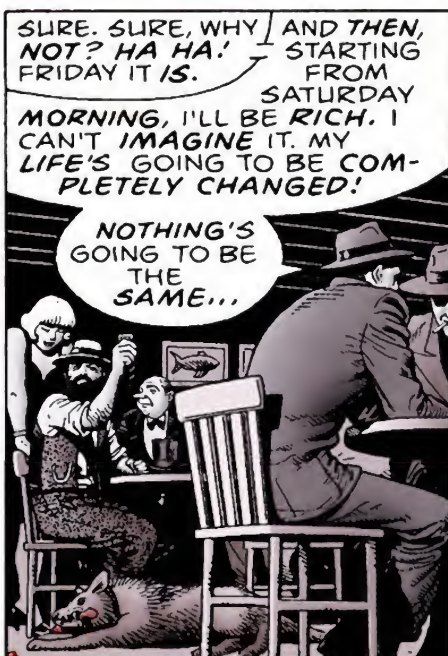
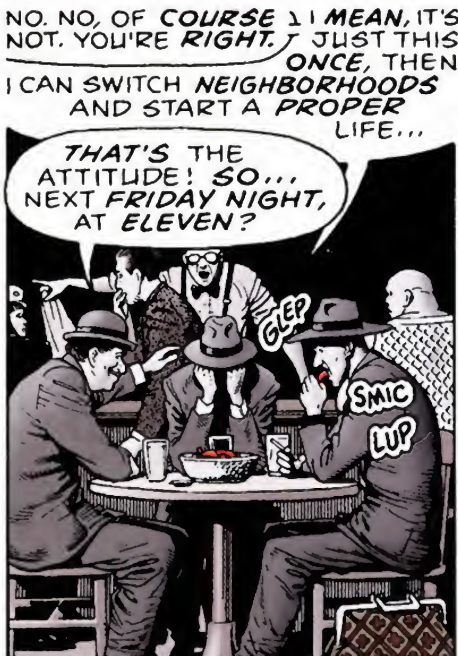
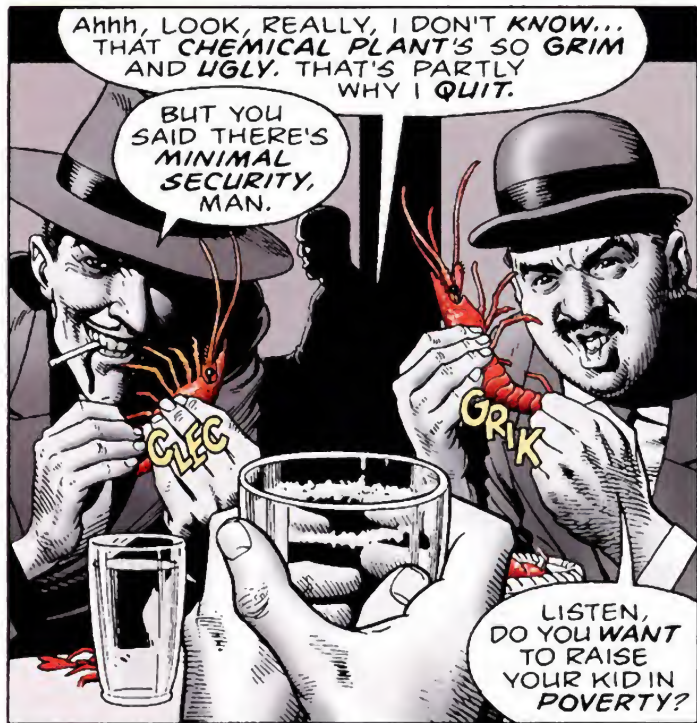
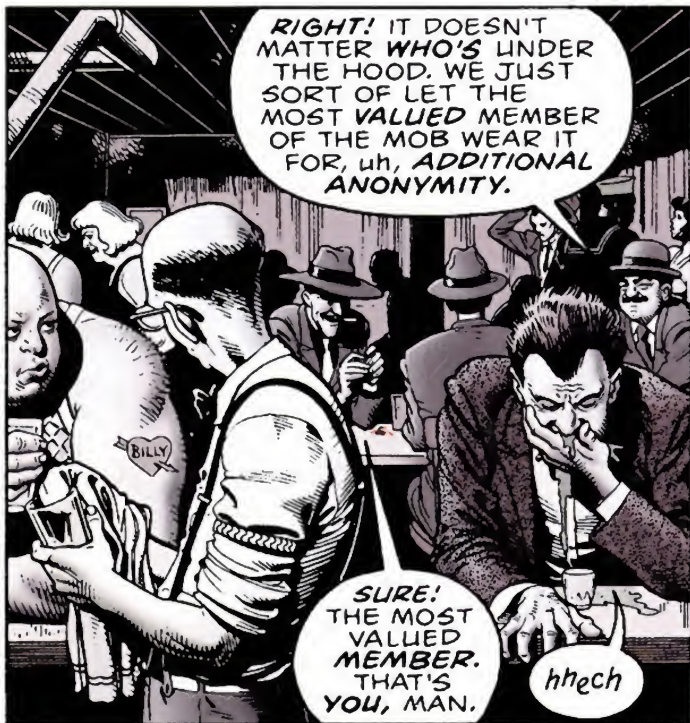
WE NEED YOUR **HELP** GETTING THROUGH THAT **CHEMICAL PLANT** WHERE YOU WORKED TO THE **PLAYING CARD COMPANY** NEXT **DOOR**.

SO, LIKE, TO **PROVE** MYSELF...

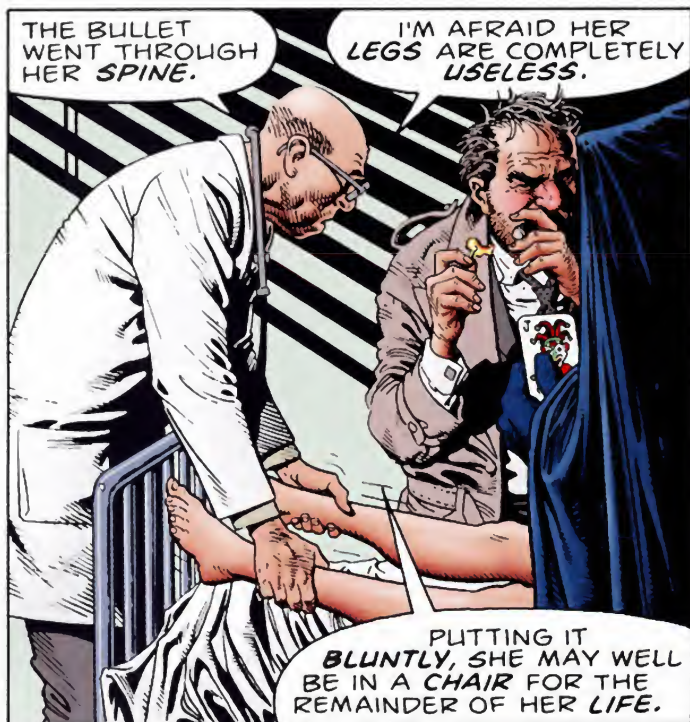


...YOU'LL BE WEARING **THIS**.





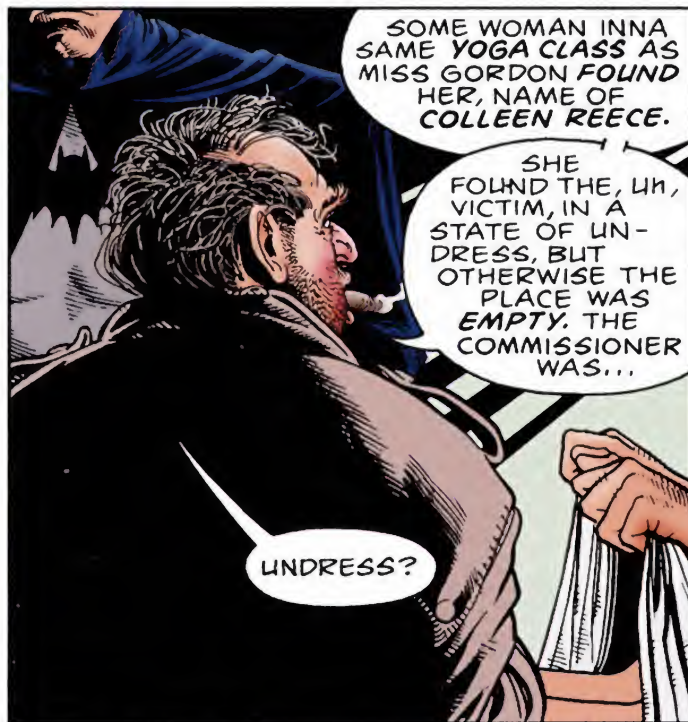




THE BULLET WENT THROUGH HER *SPINE*.

I'M AFRAID HER *LEGS* ARE COMPLETELY *USELESS*.

PUTTING IT *BLUNTLY*, SHE MAY WELL BE IN A *CHAIR* FOR THE REMAINDER OF HER *LIFE*.



SOME WOMAN INNA SAME *YOGA CLASS* AS MISS GORDON FOUND HER, NAME OF *COLLEEN REECE*.

SHE FOUND THE, UH, VICTIM, IN A STATE OF UN-*DRESS*, BUT OTHERWISE THE PLACE WAS *EMPTY*. THE COMMISSIONER WAS...

UN*DRESS*?



THEY DIDN'T TELL YOU? HE'D REMOVED HER *CLOTHING* AFTER *SHOOTING* HER.

WE, UH... WELL, WE FOUND A *LENS-CAP* ON THE FLOOR THAT DIDN'T FIT ANY CAMERA IN THE PLACE. WE BELIEVE THAT, UHH...



WELL, THAT HE TOOK SOME *PICTURES*.

OF HER.

JEEZ, LOOK, REALLY, I'M *SORRY*. I THOUGHT YOU *KNEW*. IT'S PRETTY *SICK*, AIN'T IT?



YES.

PRETTY *SICK*.

PLEASE LEAVE US ALONE FOR A MOMENT.



CLIC





BARBARA?



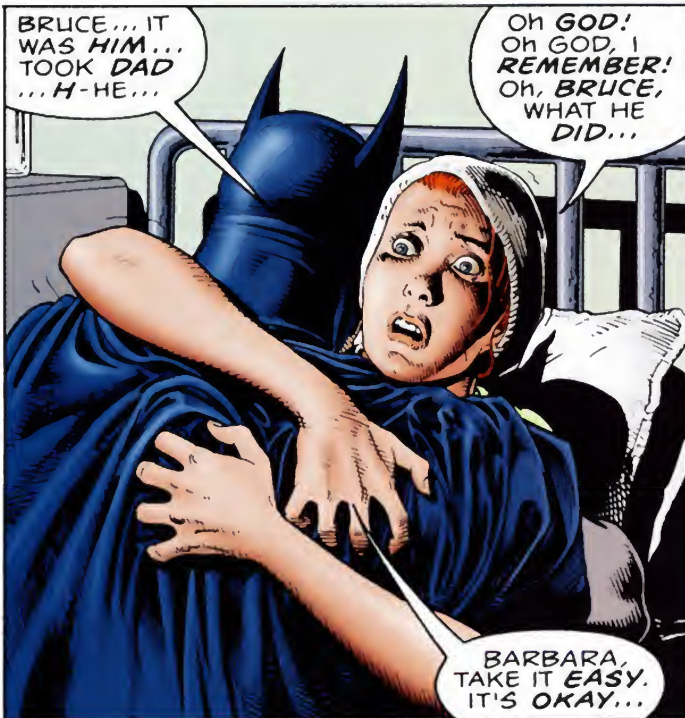
BARBARA,  
CAN YOU HEAR  
ME?

IT'S ME.

IT'S  
BRUCE.



BRUCE...?



BRUCE... IT  
WAS HIM...  
TOOK DAD  
...H-HE...

OH GOD!  
OH GOD, I  
REMEMBER!  
OH, BRUCE,  
WHAT HE  
DID...

BARBARA,  
TAKE IT EASY.  
IT'S OKAY...



NO! NO, IT'S NOT  
OKAY! HE'S... HE'S  
TAKING IT TO THE  
LIMIT THIS  
TIME...

YOU  
DIDN'T  
SEE.

YOU  
DIDN'T SEE  
HIS EYES.

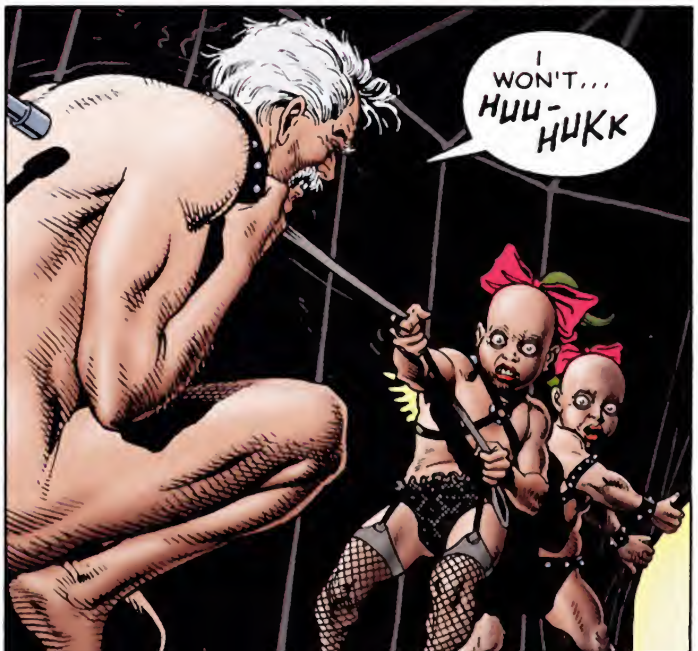
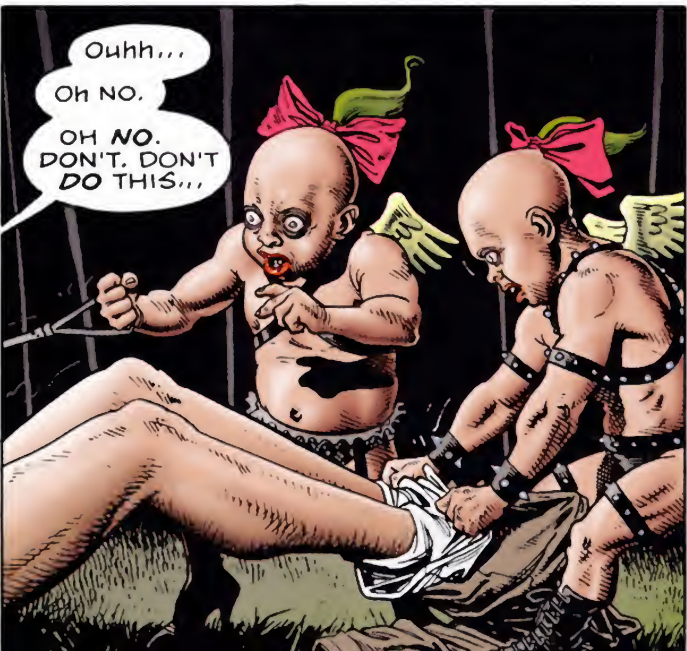


H-HE SAID  
HE WANTED TO  
PUH-PROVE A  
POINT... SAID  
...DAD WAS...  
TOP OF THE  
BILL...

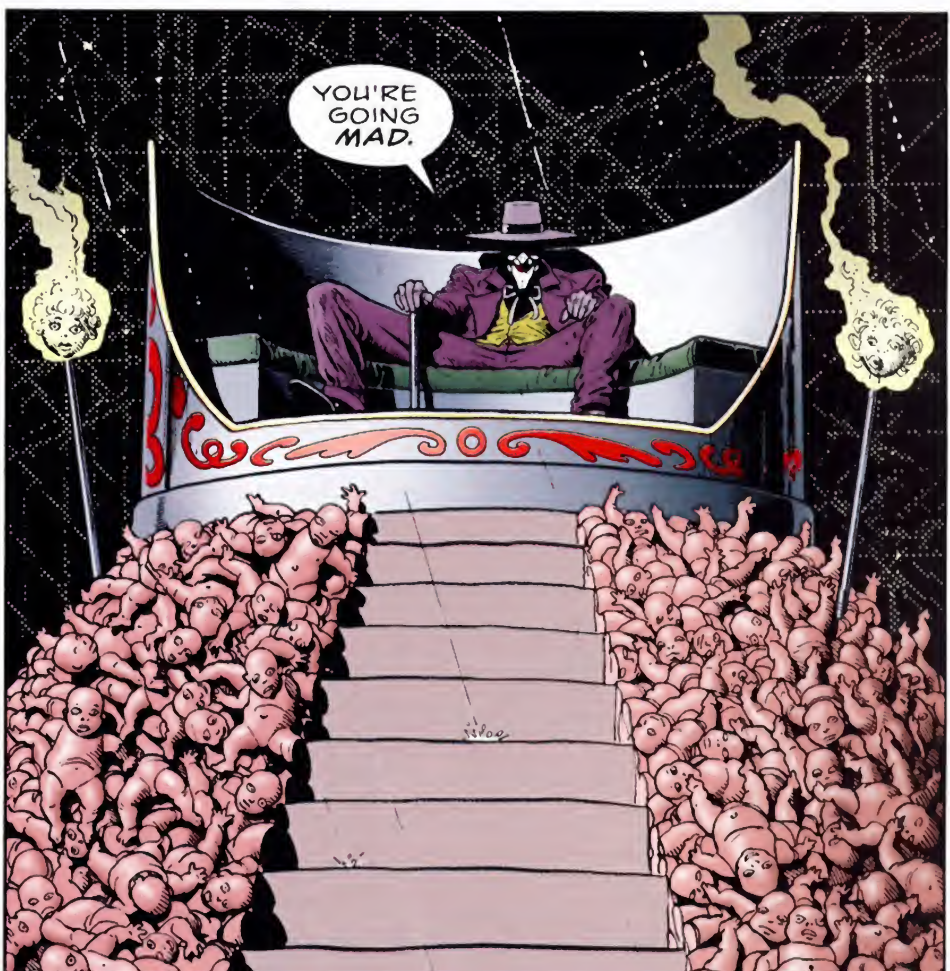
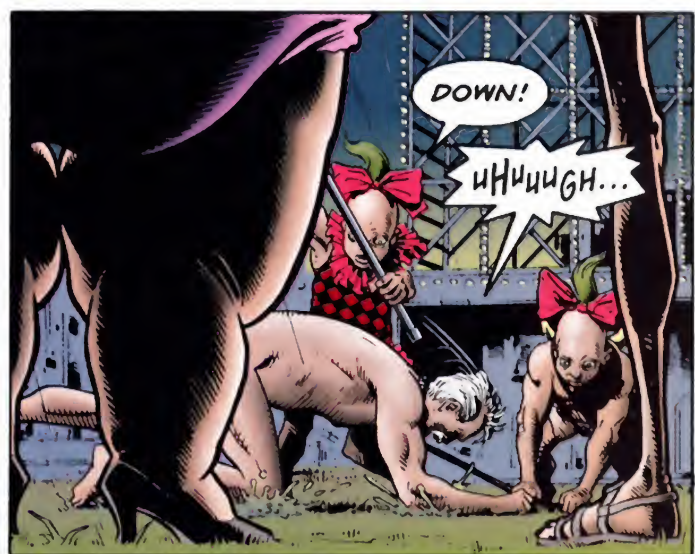
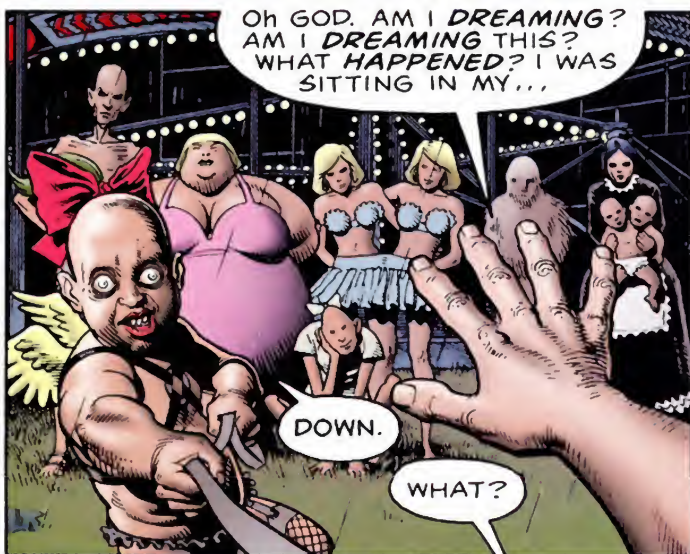
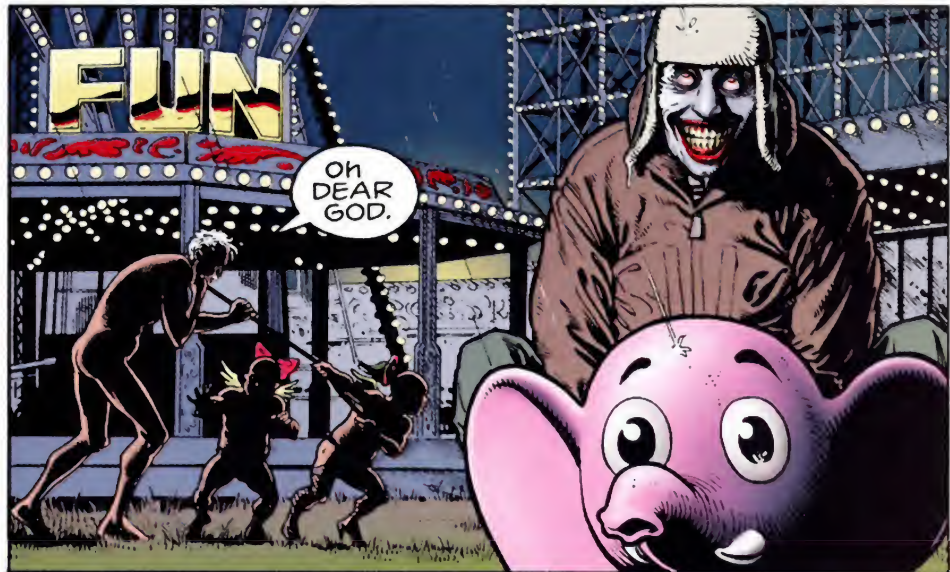
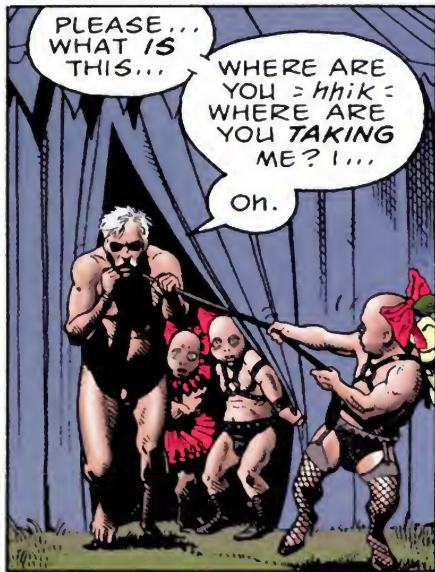


WHAT'S  
HE DOING TO MY  
FATHER?

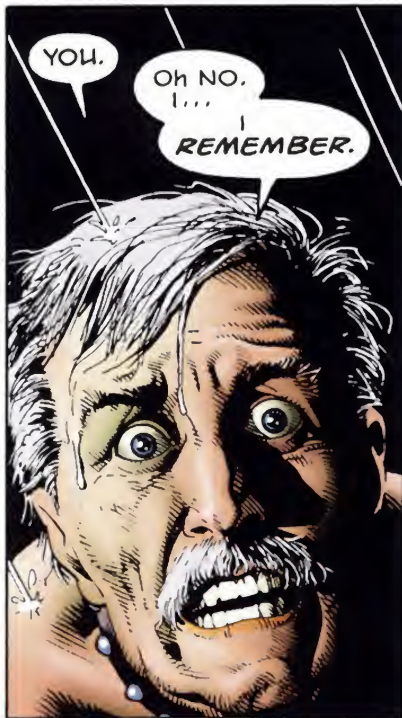












YOU.

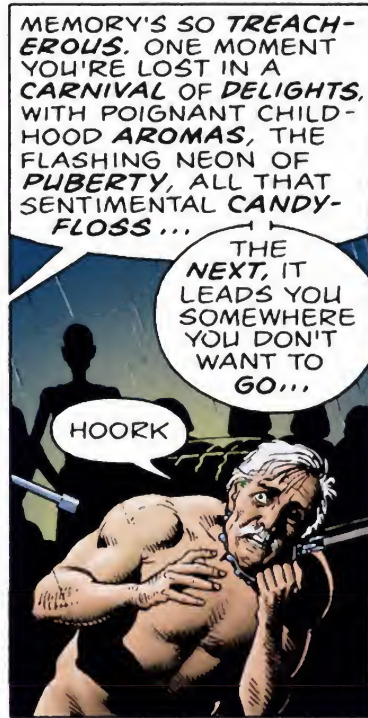
Oh NO.  
I...

REMEMBER.



REMEMBER? OHH, I WOULDN'T DO THAT! REMEMBERING'S DANGEROUS. I FIND THE PAST SUCH A WORRYING, ANXIOUS PLACE.

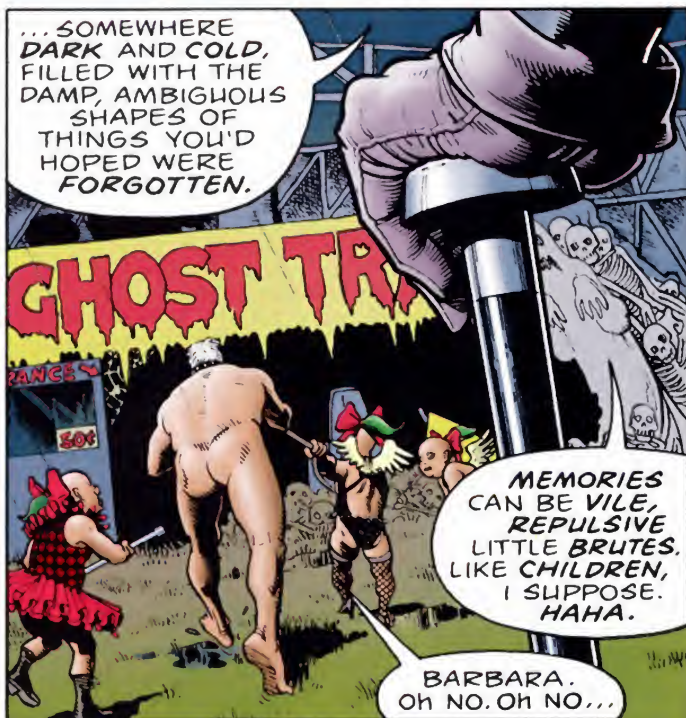
"THE PAST TENSE" I SUPPOSE YOU'D CALL IT. HA HA HA.



MEMORY'S SO TREACHEROUS. ONE MOMENT YOU'RE LOST IN A CARNIVAL OF DELIGHTS, WITH POIGNANT CHILDHOOD AROMAS, THE FLASHING NEON OF PUBERTY, ALL THAT SENTIMENTAL CANDY-FLOSS...

THE NEXT, IT LEADS YOU SOMEWHERE YOU DON'T WANT TO GO...

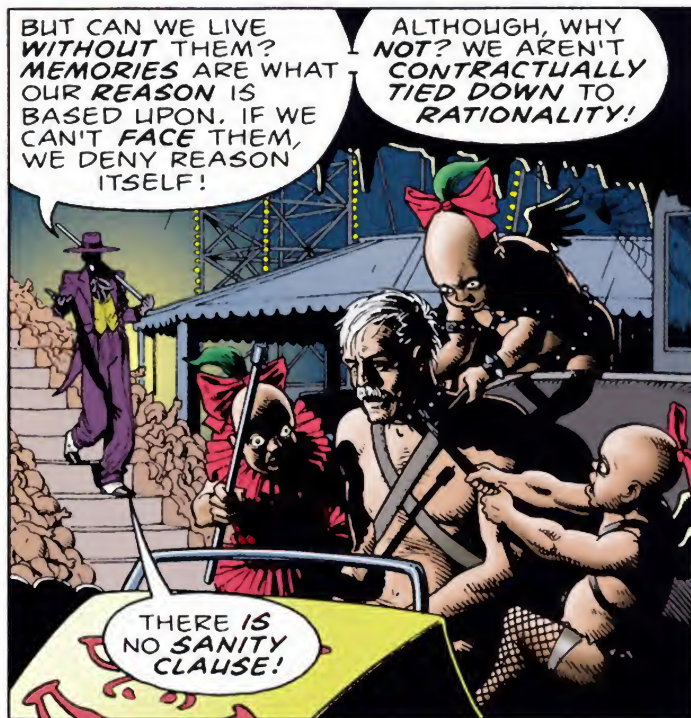
HOORK



... SOMEWHERE DARK AND COLD, FILLED WITH THE DAMP, AMBIGUOUS SHAPES OF THINGS YOU'D HOPED WERE FORGOTTEN.

MEMORIES CAN BE VILE, REPULSIVE LITTLE BRUTES, LIKE CHILDREN, I SUPPOSE. HAHA.

BARBARA. OH NO. OH NO...



BUT CAN WE LIVE WITHOUT THEM? MEMORIES ARE WHAT OUR REASON IS BASED UPON. IF WE CAN'T FACE THEM, WE DENY REASON ITSELF!

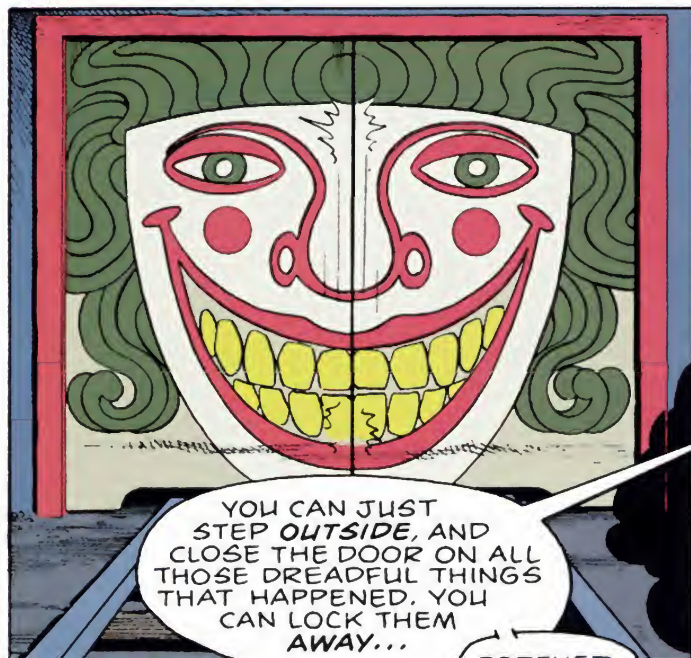
ALTHOUGH, WHY NOT? WE AREN'T CONTRACTUALLY TIED DOWN TO RATIONALITY!

THERE IS NO SANITY CLAUSE!



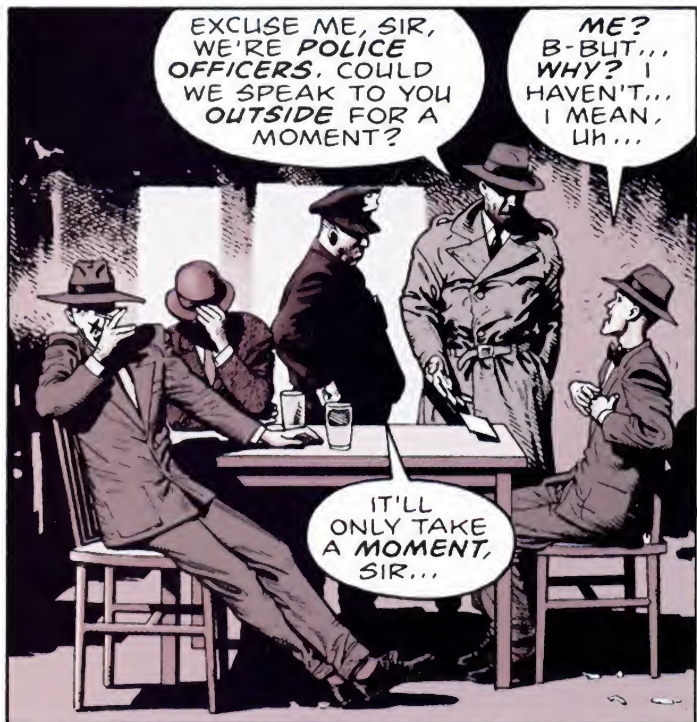
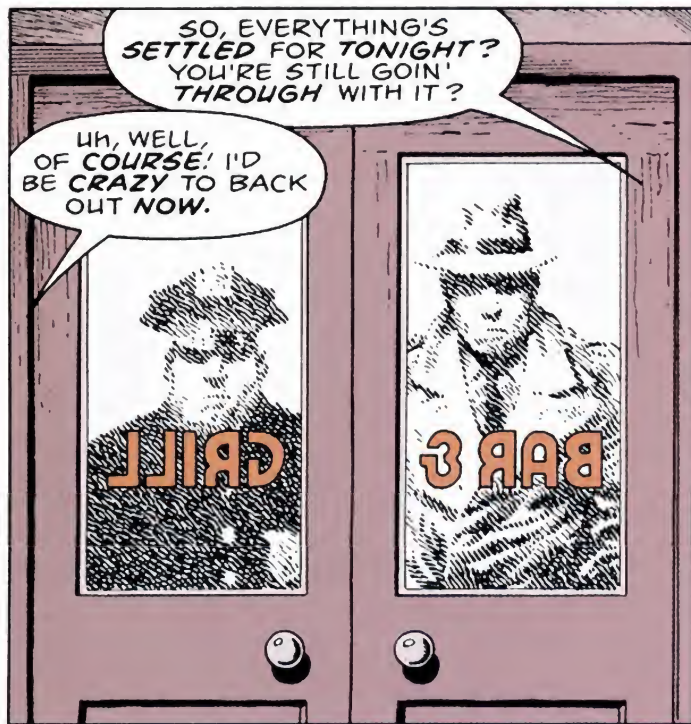
SO WHEN YOU FIND YOURSELF LOCKED ONTO AN UNPLEASANT TRAIN OF THOUGHT, HEADING FOR THE PLACES IN YOUR PAST WHERE THE SCREAMING IS UNBEARABLE, REMEMBER THERE'S ALWAYS MADNESS.

MADNESS IS

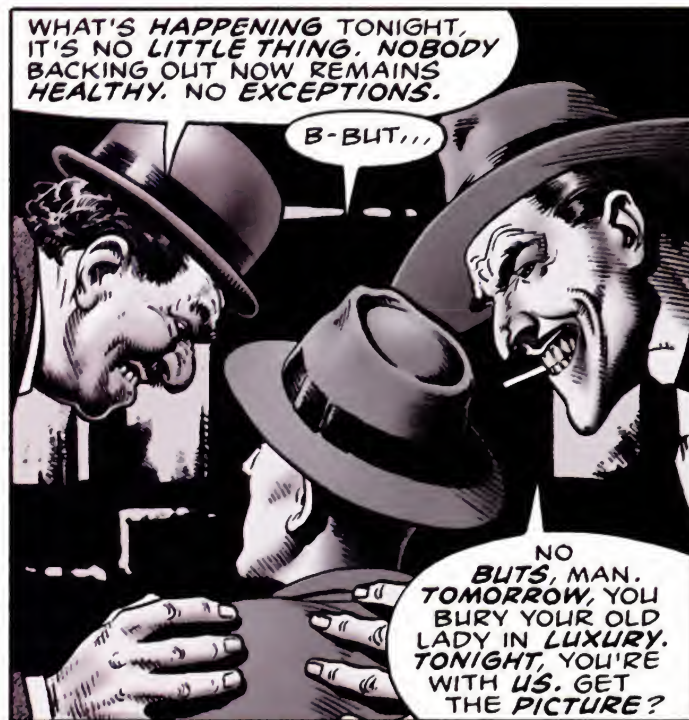
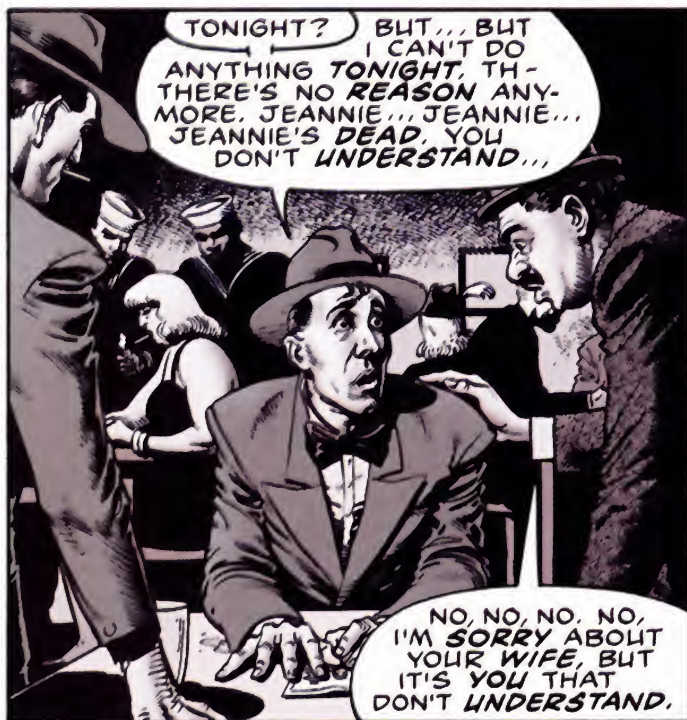
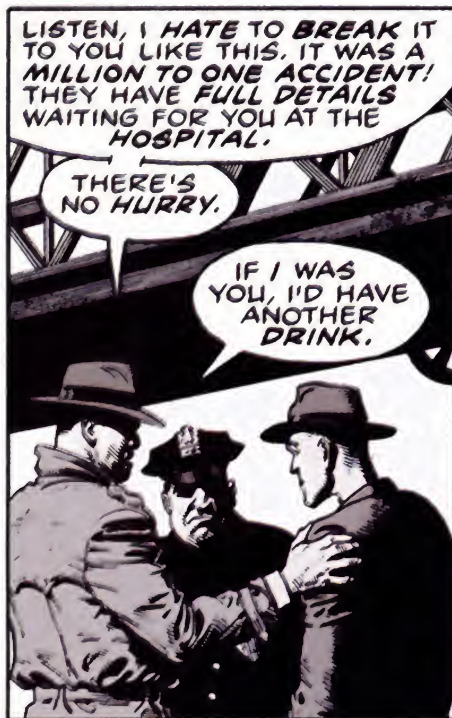


YOU CAN JUST STEP OUTSIDE, AND CLOSE THE DOOR ON ALL THOSE DREADFUL THINGS THAT HAPPENED. YOU CAN LOCK THEM AWAY...

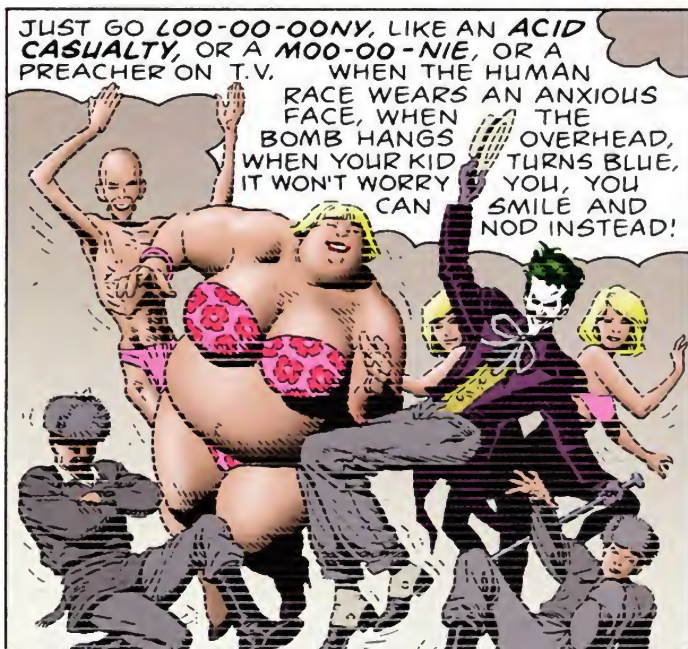
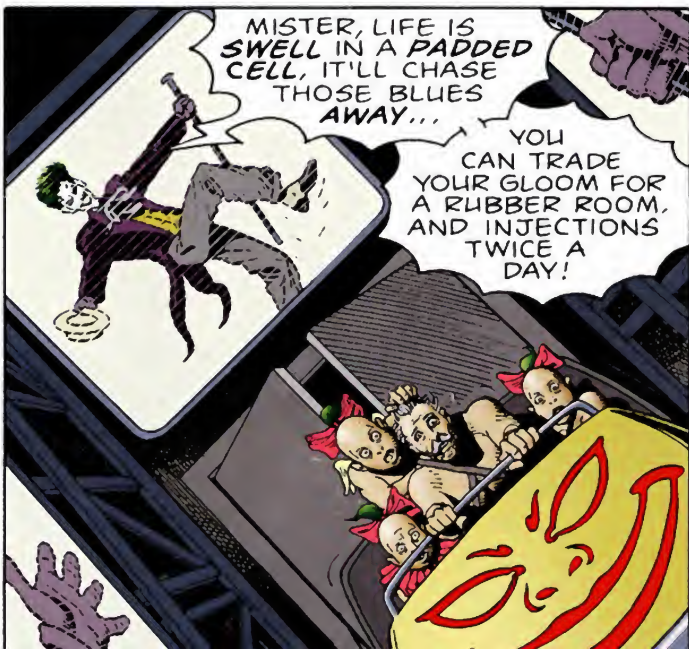
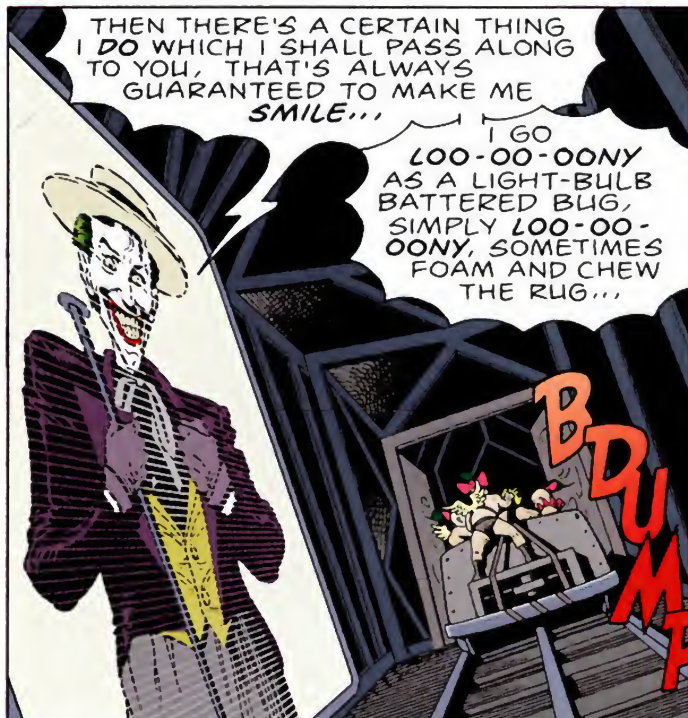
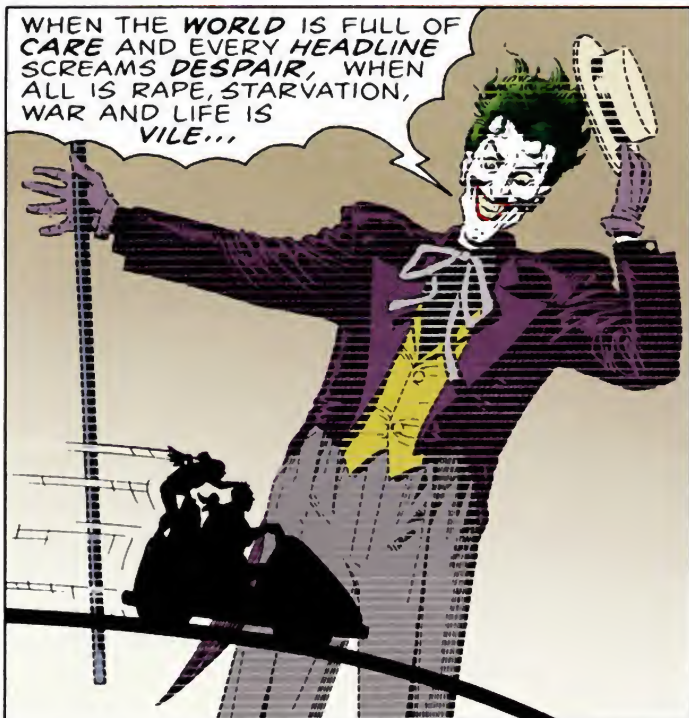
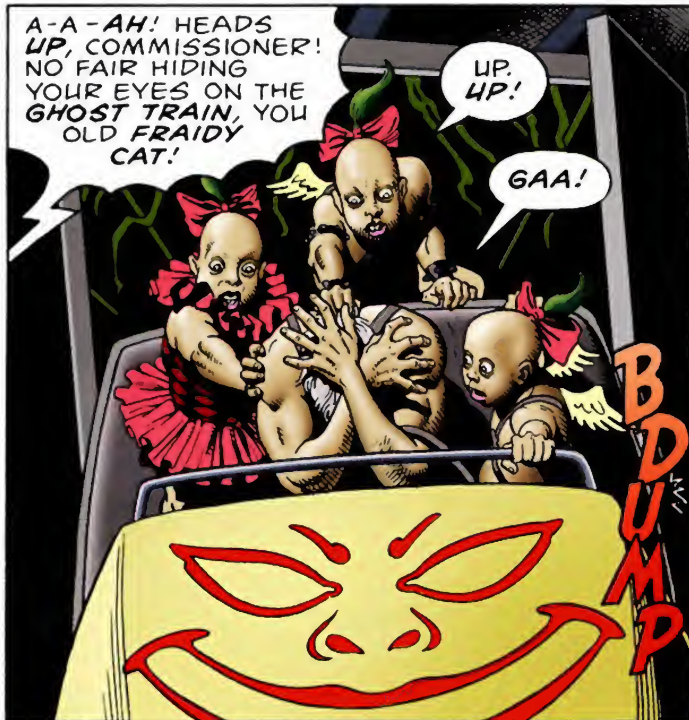




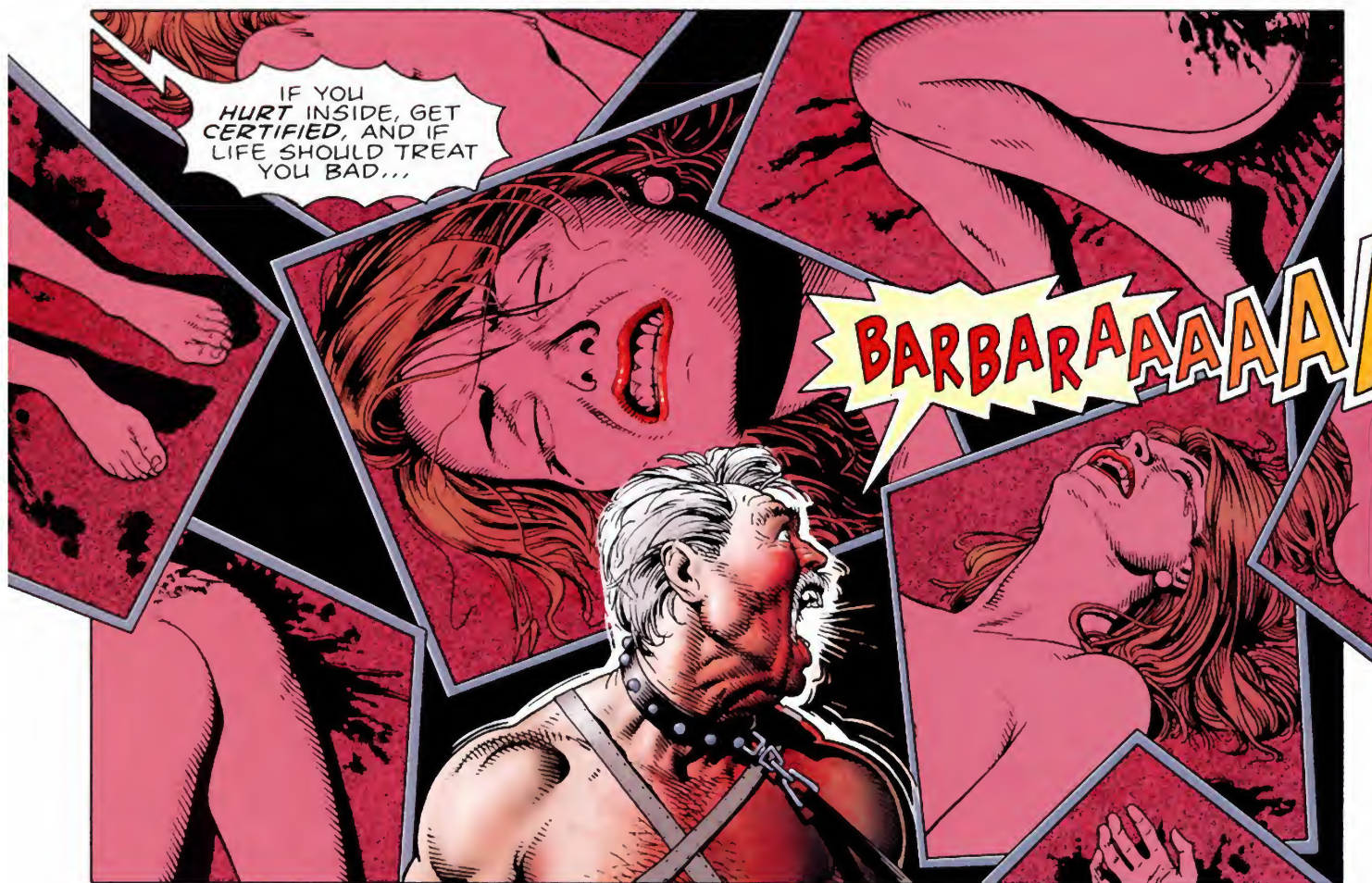
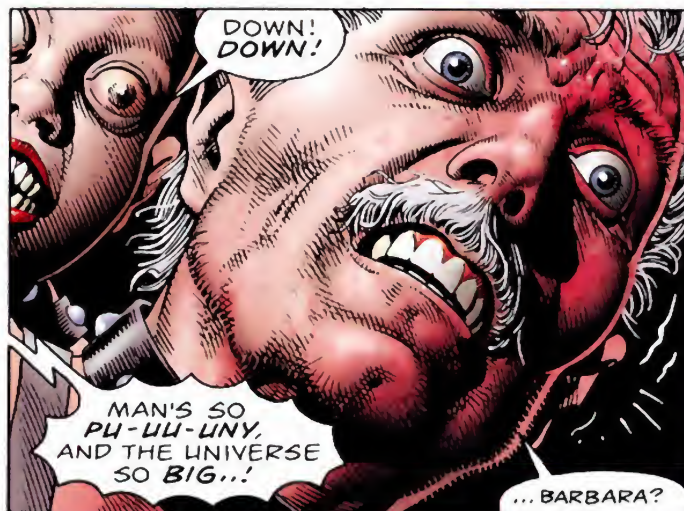




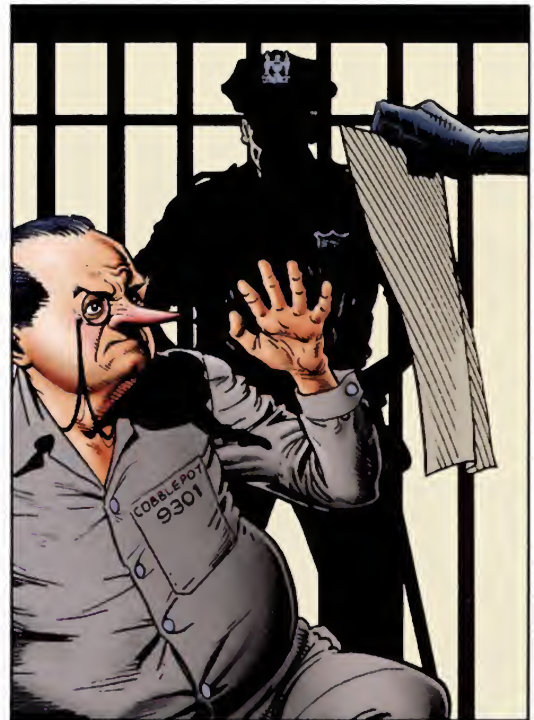




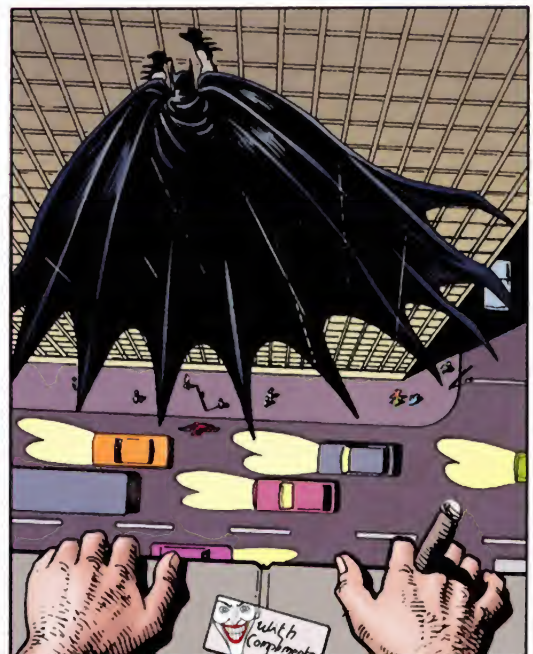




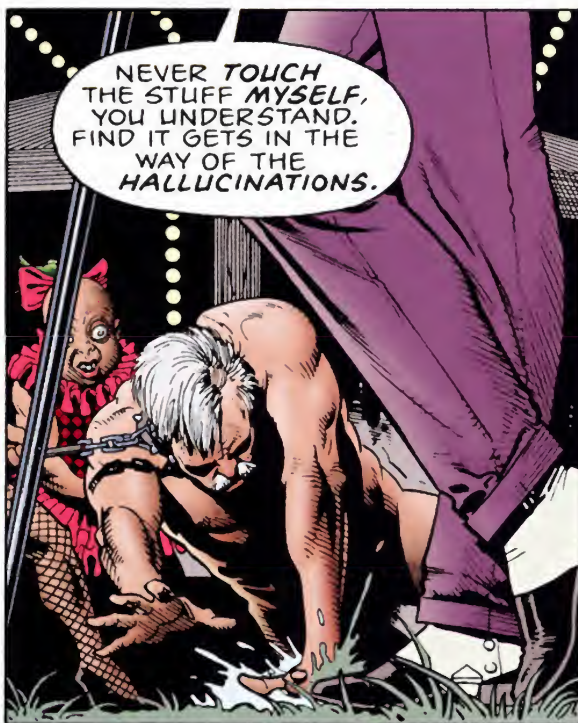
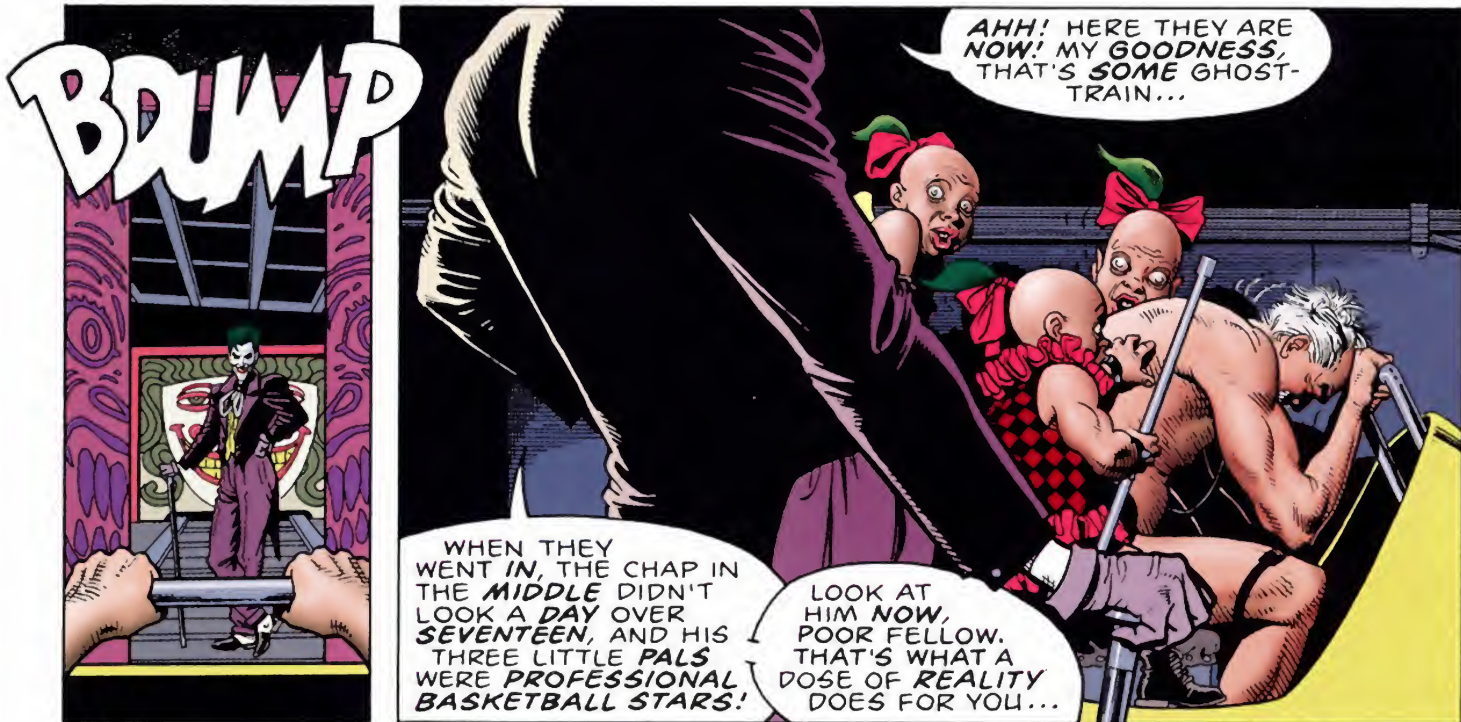
















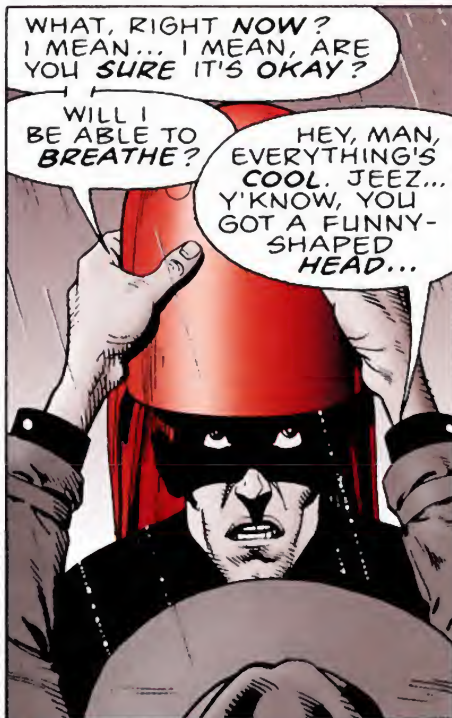
HEY,  
C'MON! QUIT  
DAYDREAMIN!  
ARE WE DOING  
THIS THING OR  
AIN'T WE?



Uh, YES, YES,  
OF COURSE.

I WAS, I WAS JUST  
REMEMBERING...  
I USED TO WALK  
ALONG HERE ON THE  
WAY TO WORK EACH  
MORNING...

YEAH,  
YEAH,  
NOW PUT  
THIS  
SUCKER  
ON, MAN,  
AN' SHUT  
UP.



WHAT, RIGHT NOW?  
I MEAN... I MEAN, ARE  
YOU **SURE** IT'S OKAY?

WILL I  
BE ABLE TO  
**BREATHE**?

HEY, MAN,  
EVERYTHING'S  
**COOL**. JEEZ...  
Y'KNOW, YOU  
GOT A FUNNY-  
SHAPED  
**HEAD**...



THERE.  
YOU STILL SEE  
OKAY, MAN?

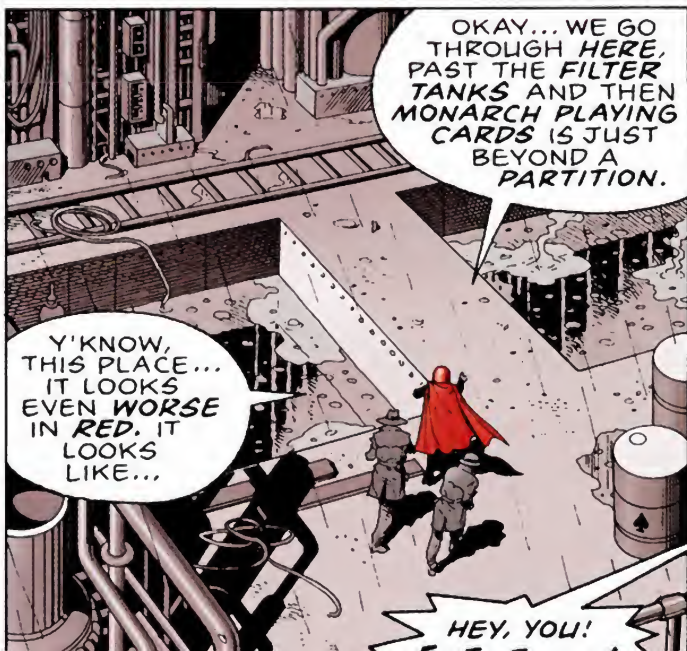
Wuh, WELL, YEAH.  
I GUESS, EXCEPT EVERY-  
THING'S **RED**...  
IT'S KINDA  
**STUFFY** TOO, AND IT  
**SMELLS** FUNNY. DOES  
MY VOICE SOUND  
**ECHOEY** TO YOU?



YOU  
SOUND  
**GREAT**.  
NOW... HOW  
ABOUT  
GUIDIN' US  
THROUGH  
THIS  
STINKIN'  
**FACTORY**  
TO THE  
JOINT  
NEXT  
**DOOR**?

SURE. SURE  
THING, Y'KNOW...  
THIS FEELS  
KINDA  
**WEIRD**. LIKE  
A **DREAM**.  
I KEEP  
REMEMBERING  
**JEANNIE**...

WATCH  
OUT, MAN.  
**STEPS**.



OKAY... WE GO  
THROUGH **HERE**,  
PAST THE **FILTER**  
**TANKS** AND THEN  
MONARCH PLAYING  
**CARDS** IS JUST  
BEYOND A  
**PARTITION**.

Y'KNOW,  
THIS PLACE...  
IT LOOKS  
EVEN **WORSE**  
IN **RED**. IT  
LOOKS  
LIKE...

HEY, YOU!

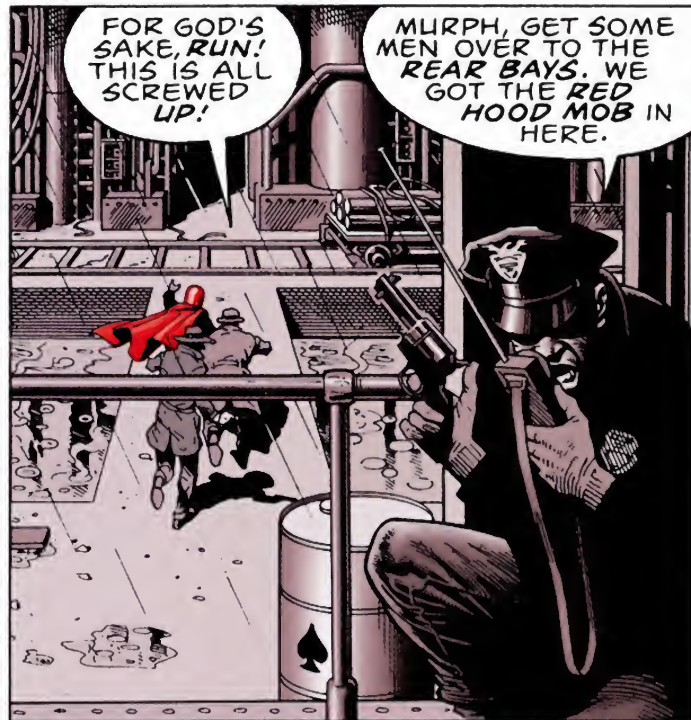
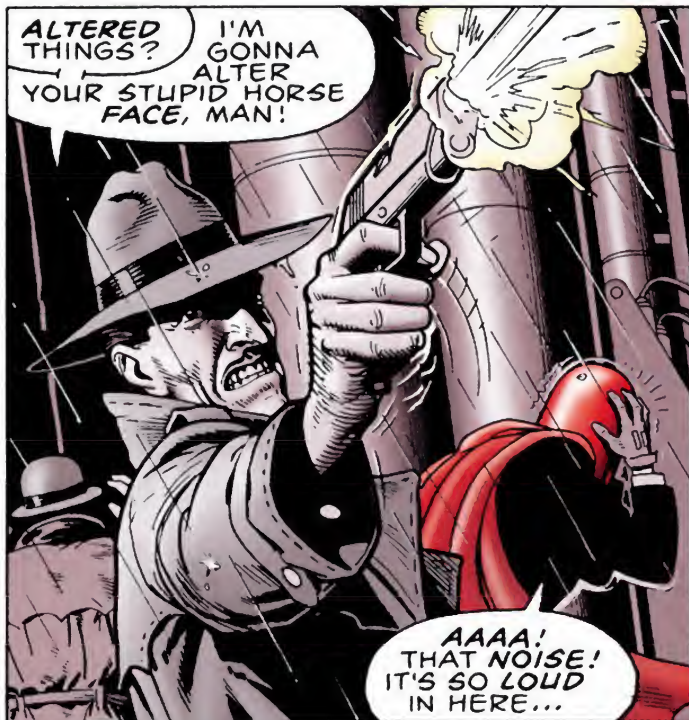


C'MON,  
C'MON, GET  
**'EM UP**!

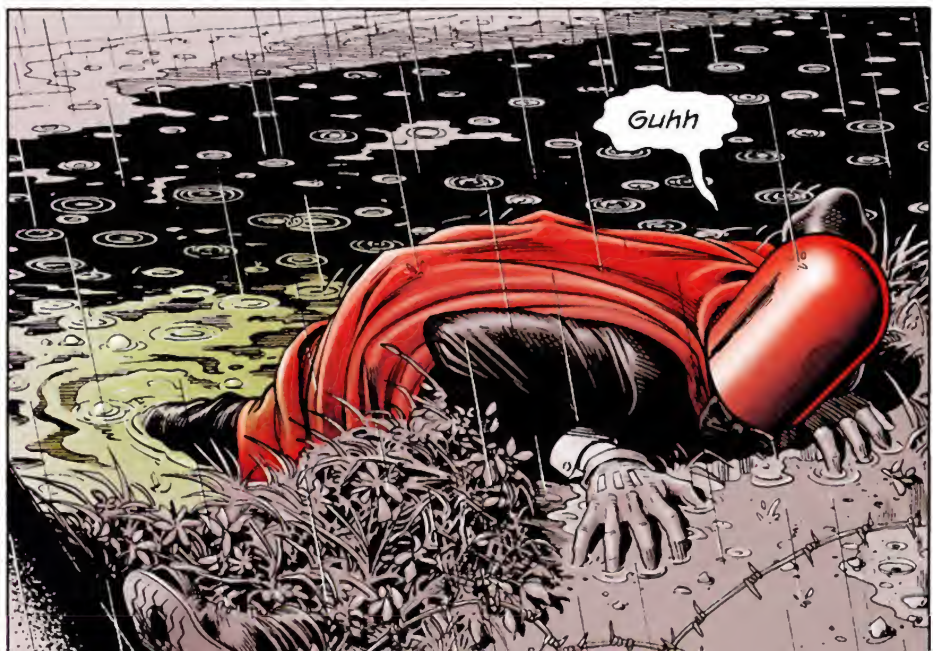
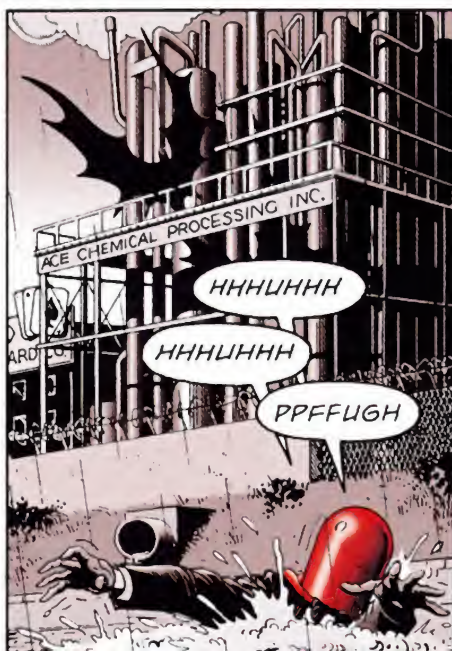
YOU  
**ASSHOLE**! YOU  
SAID THERE WAS  
NO **SECURITY**!

THEY...

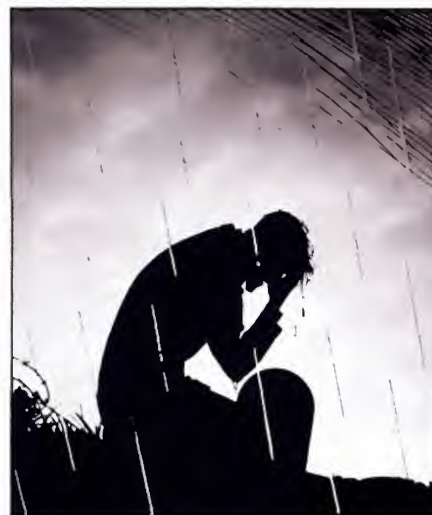




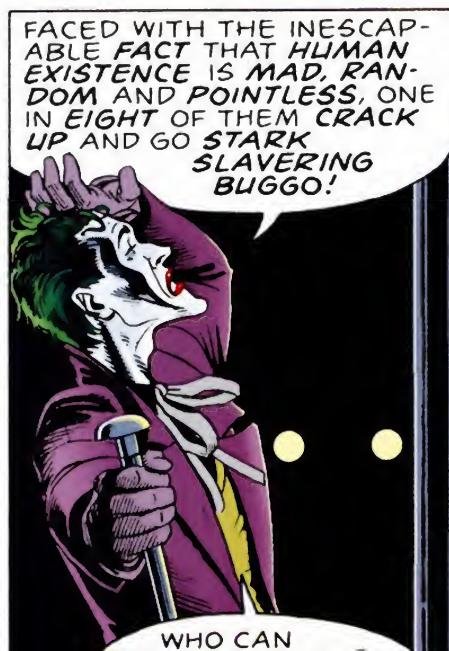
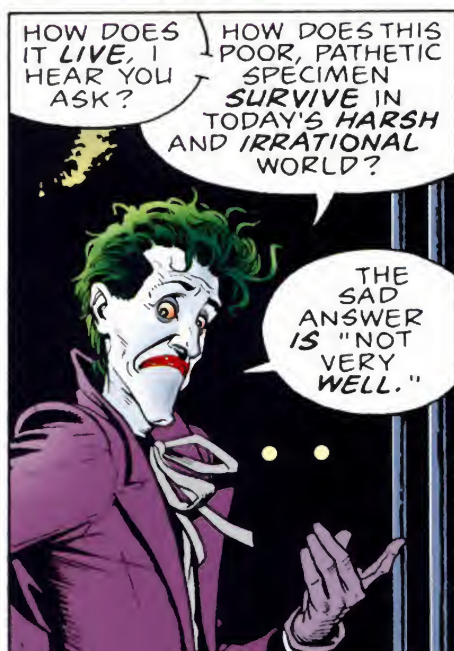
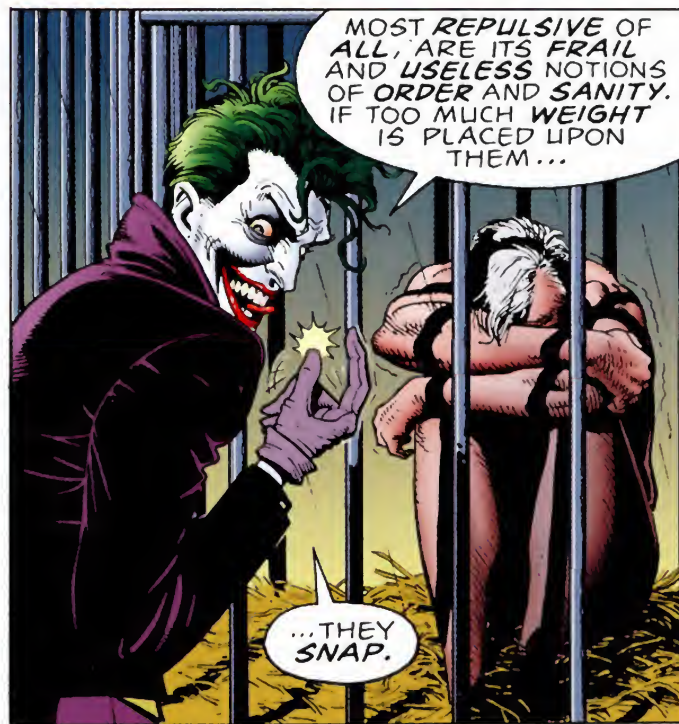
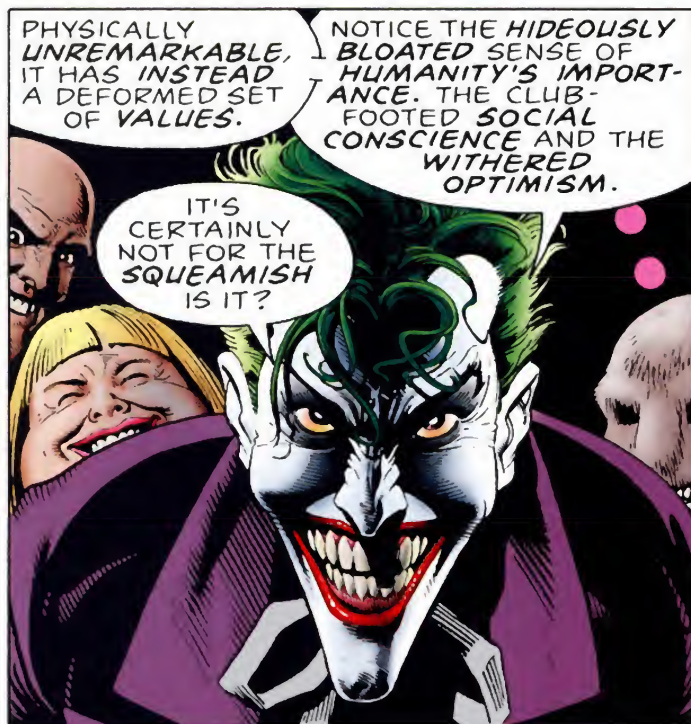




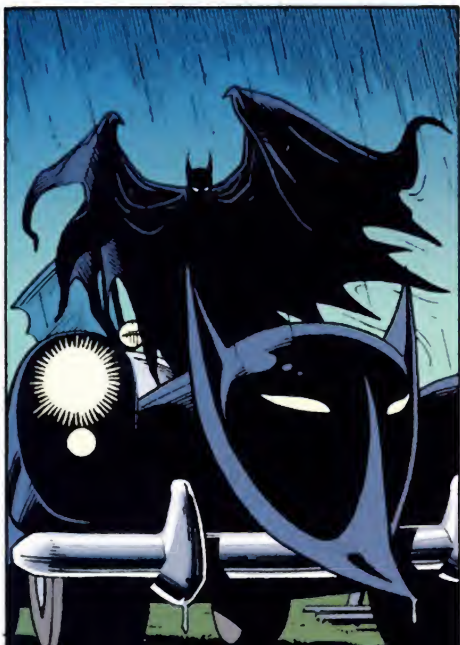




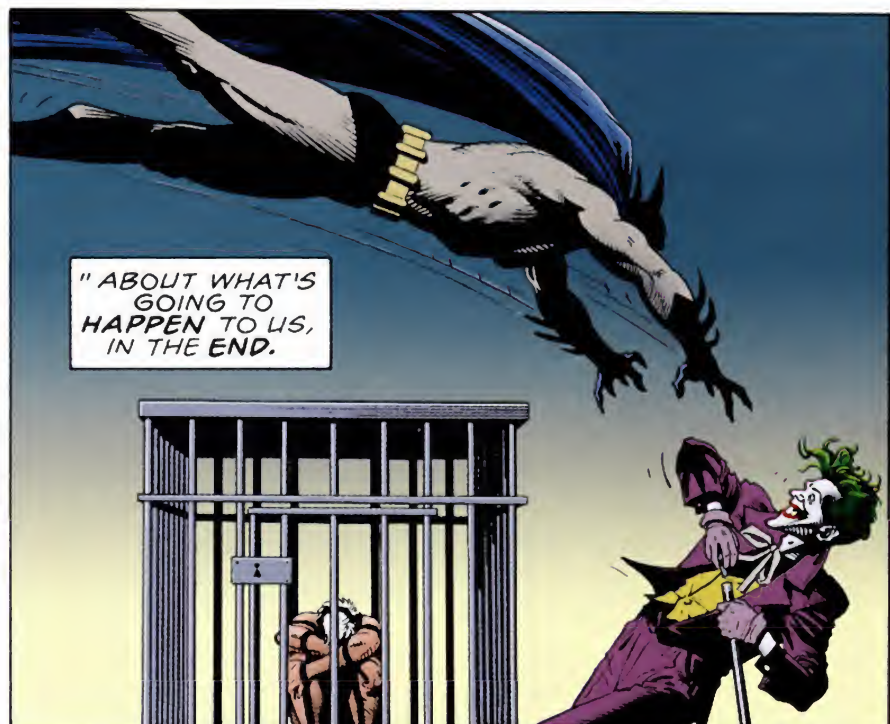
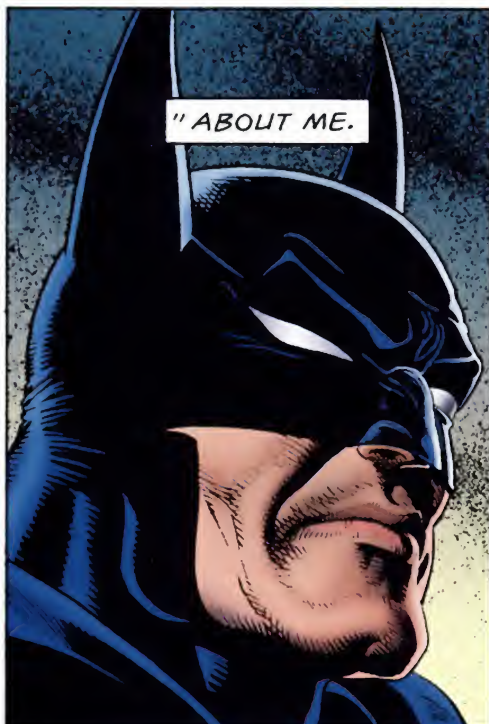
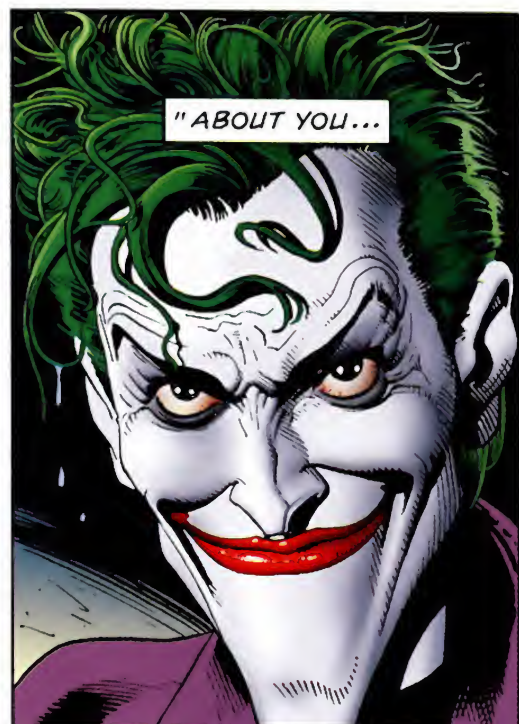
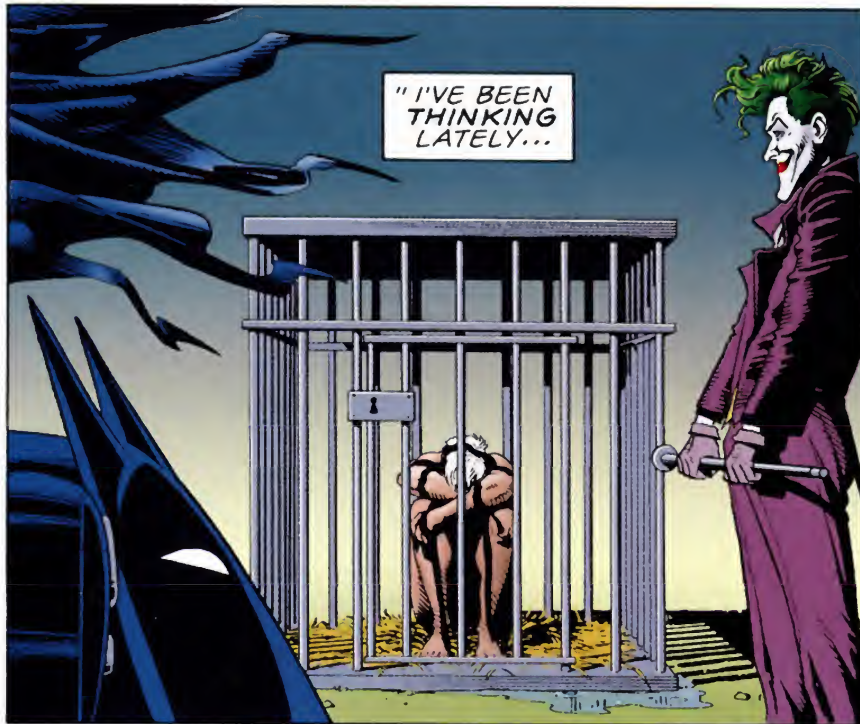




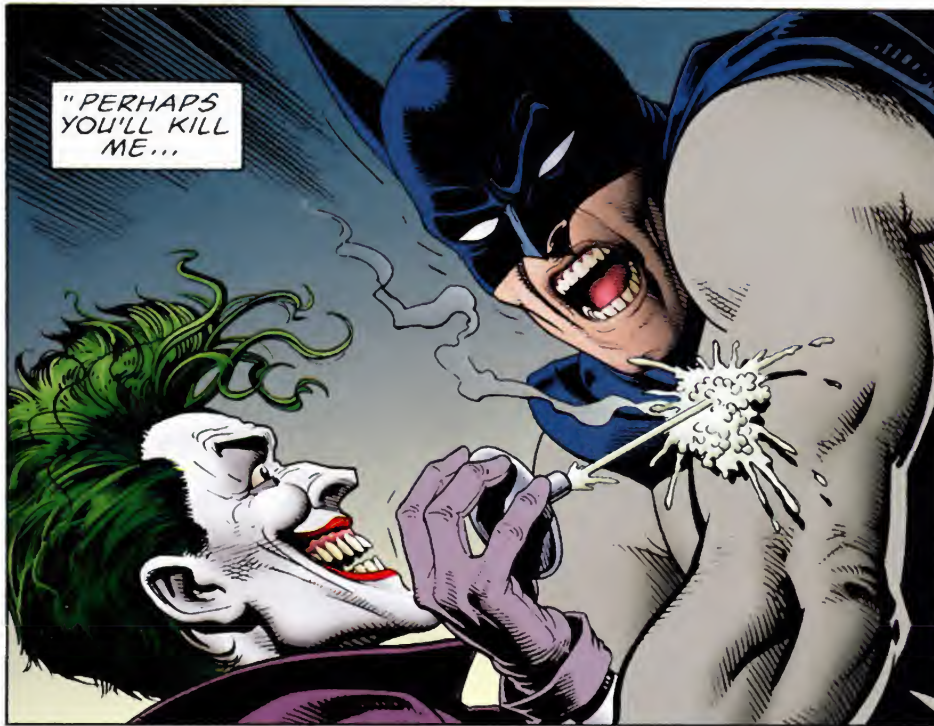




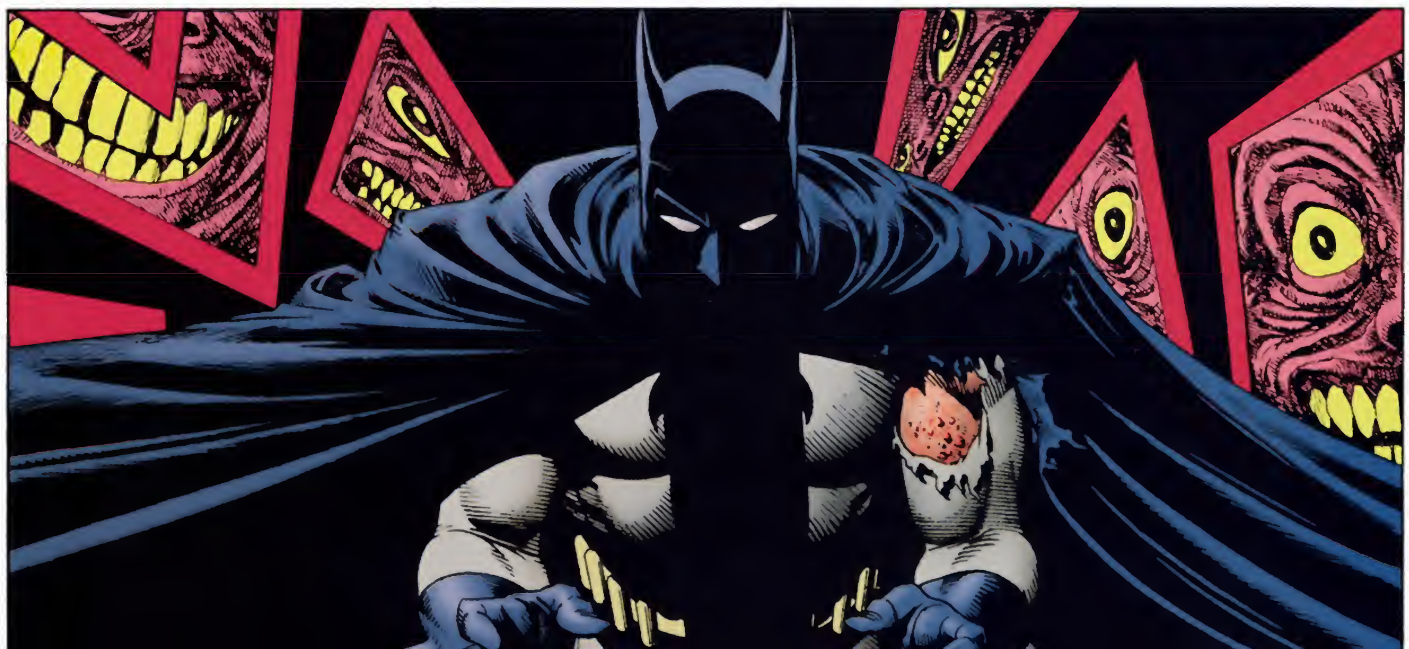
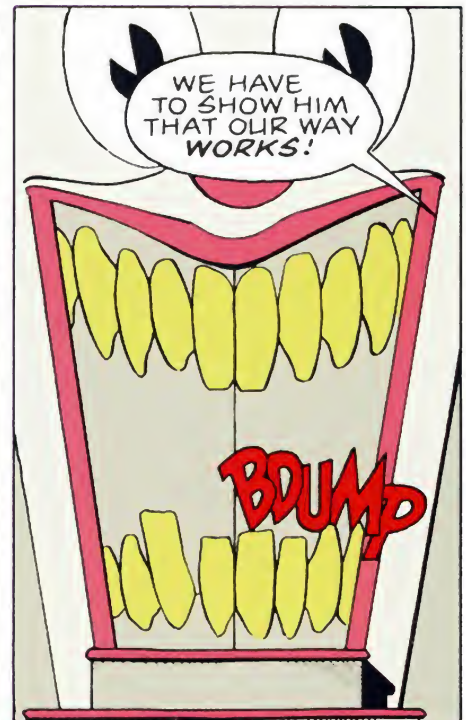
















SO... I SEE YOU RECEIVED THE **FREE TICKET** I SENT YOU.

I'M **GLAD**. I DID **SO** WANT YOU TO BE HERE.



YOU SEE, IT DOESN'T **MATTER** IF YOU **CATCH** ME AND SEND ME BACK TO THE **ASYLUM**...

GORDON'S BEEN **DRIVEN MAD**.

I'VE **PROVED** MY POINT.



I'VE DEMONSTRATED THERE'S **NO DIFFERENCE** BETWEEN ME AND **EVERYONE ELSE**!

ALL IT TAKES IS **ONE BAD DAY** TO REDUCE THE **SANEST MAN** ALIVE TO **LUNACY**.

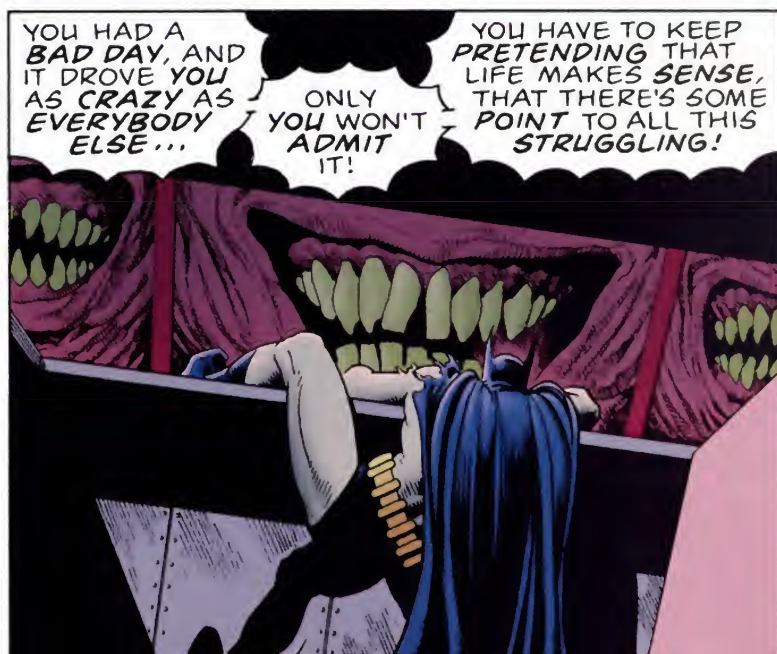
THAT'S HOW FAR THE **WORLD** IS FROM WHERE I AM. JUST **ONE BAD DAY**.



YOU HAD A **BAD DAY** ONCE, AM I **RIGHT**?

I **KNOW** I AM. I CAN **TELL**. YOU HAD A **BAD DAY** AND **EVERYTHING** CHANGED.

WHY **ELSE** WOULD YOU DRESS UP LIKE A **FLYING RAT**?



YOU HAD A **BAD DAY**, AND IT DROVE YOU AS **CRAZY** AS **EVERYBODY ELSE**...

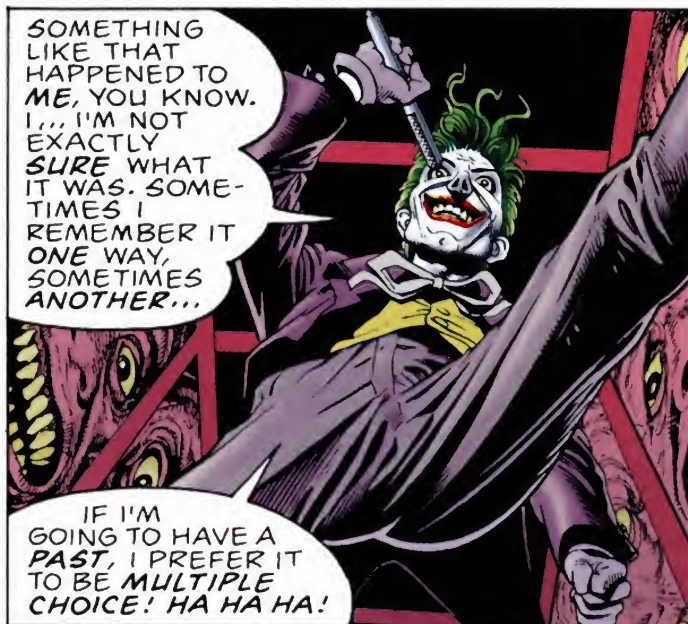
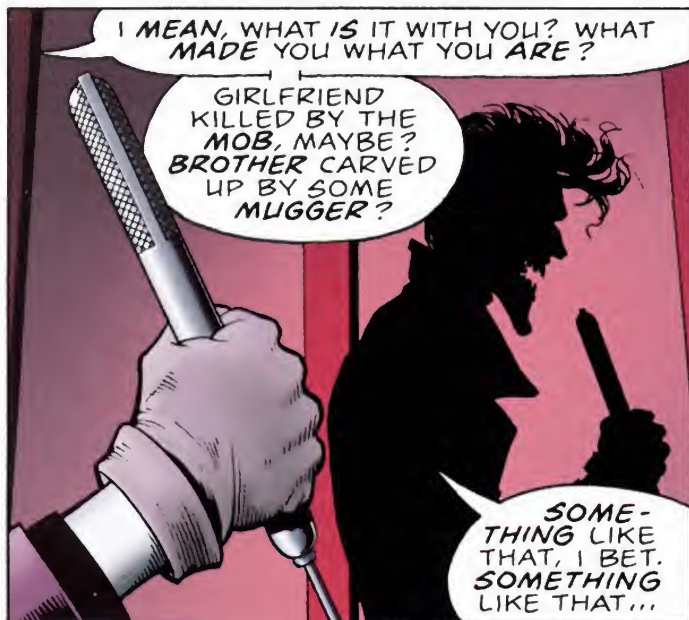
ONLY YOU WON'T **ADMIT** IT!

YOU HAVE TO KEEP **PRETENDING** THAT LIFE MAKES **SENSE**, THAT THERE'S SOME **POINT** TO ALL THIS **STRUGGLING**!

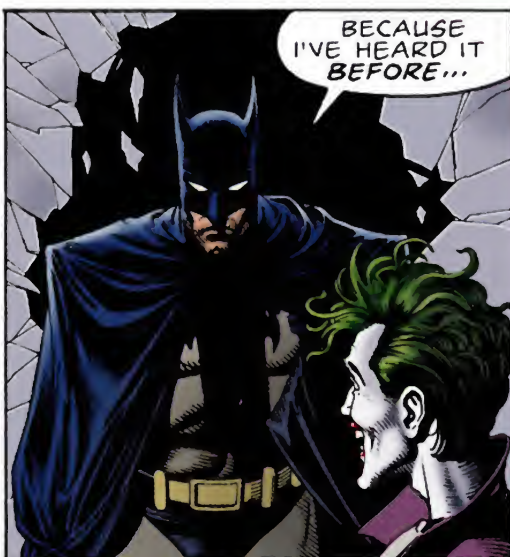


GOD, YOU MAKE ME WANT TO **PUKE**.









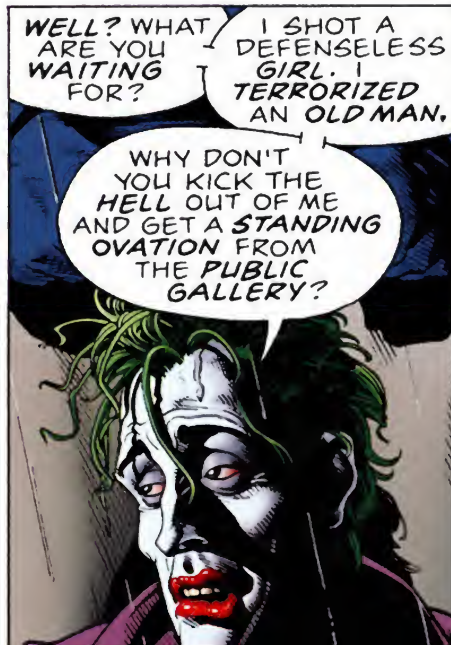
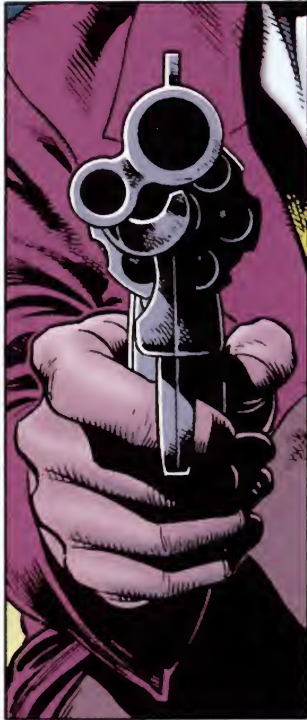




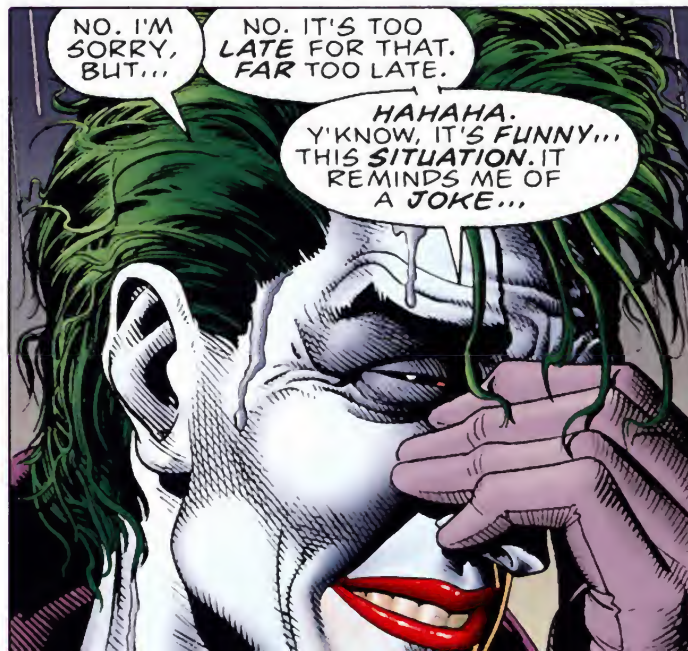
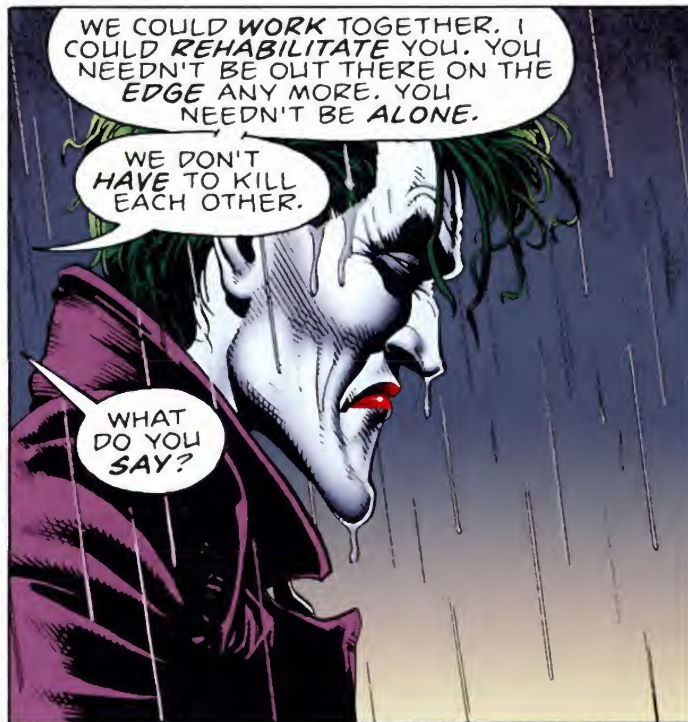
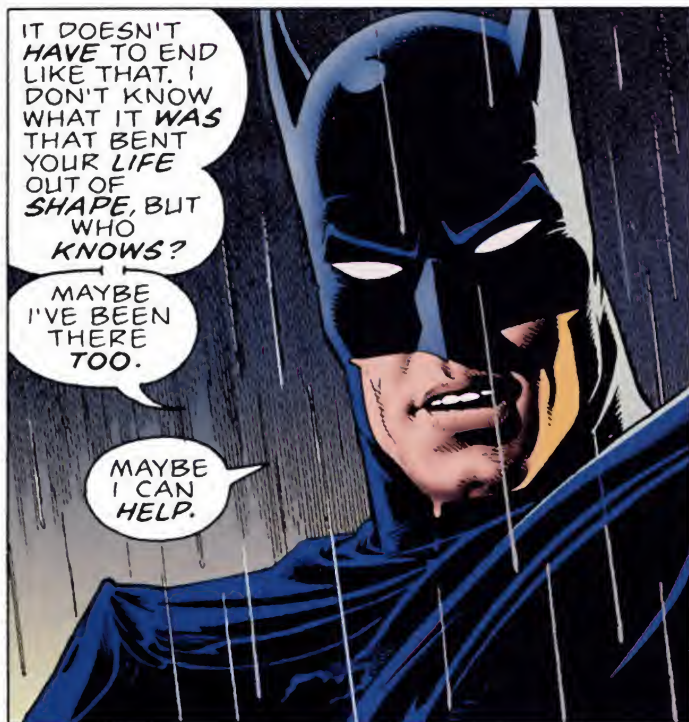
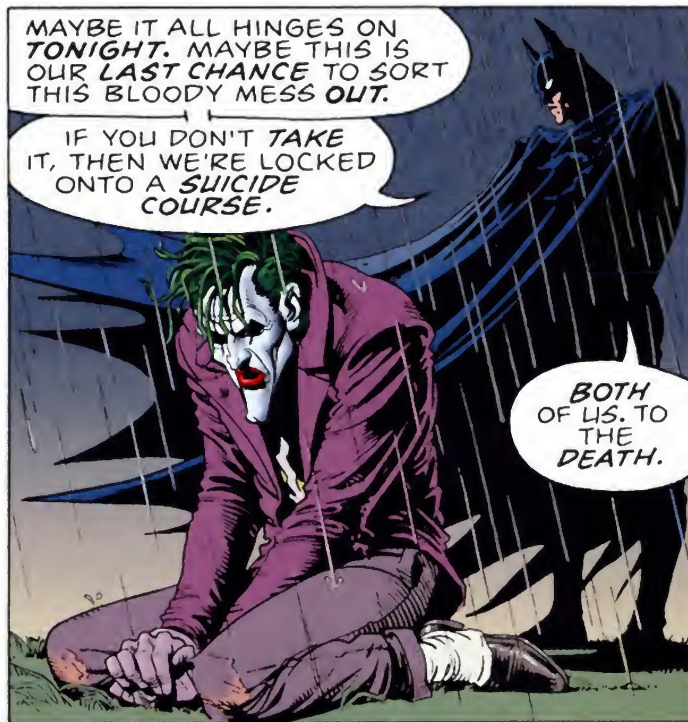
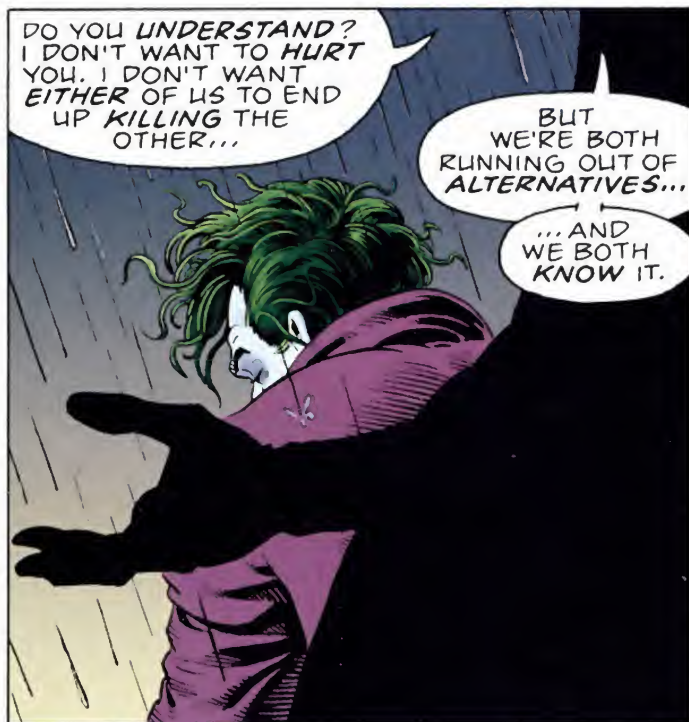




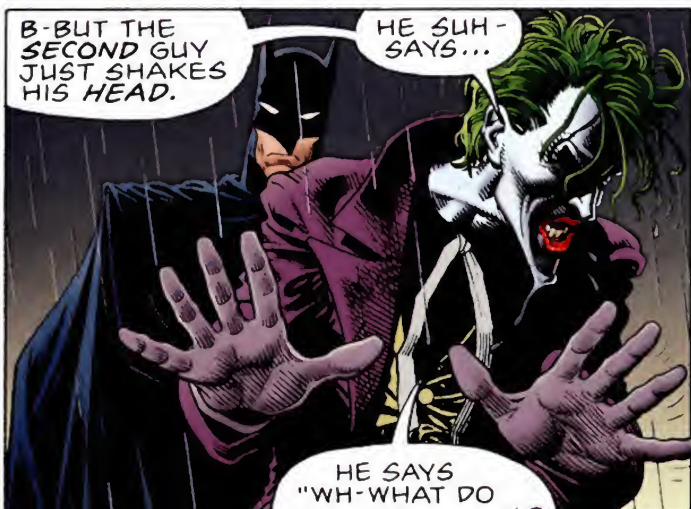
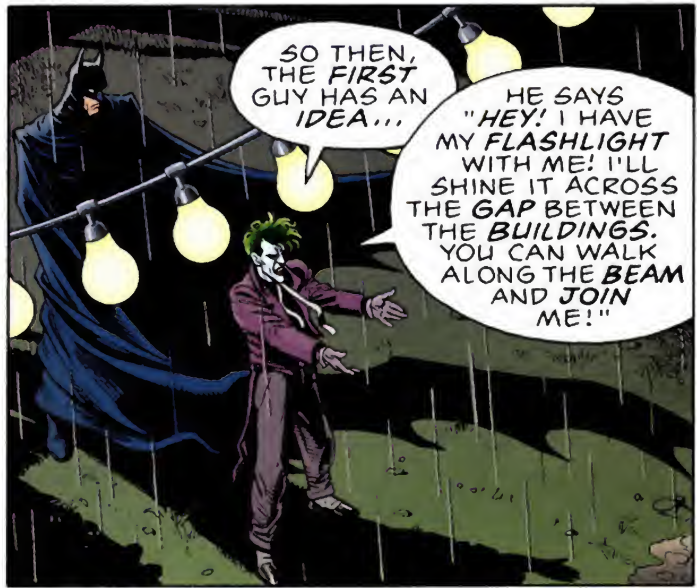
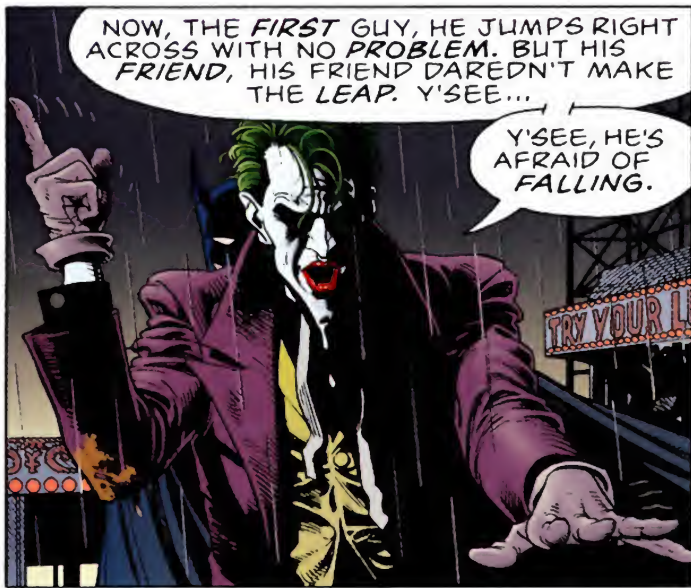
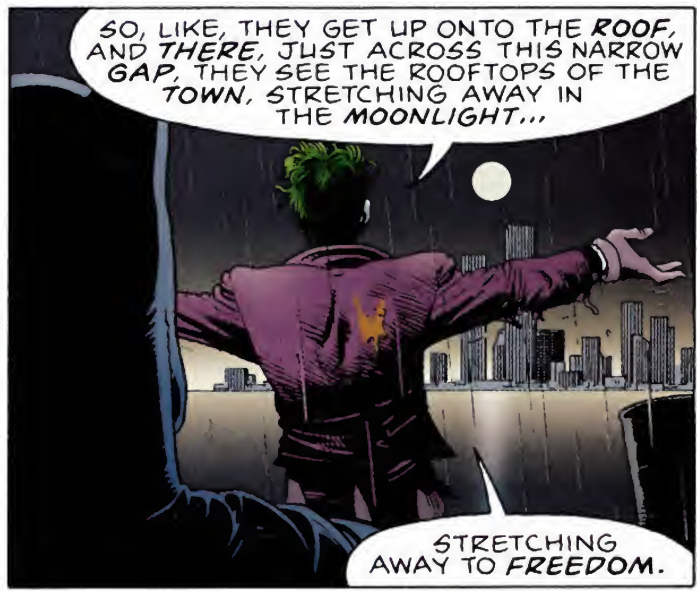
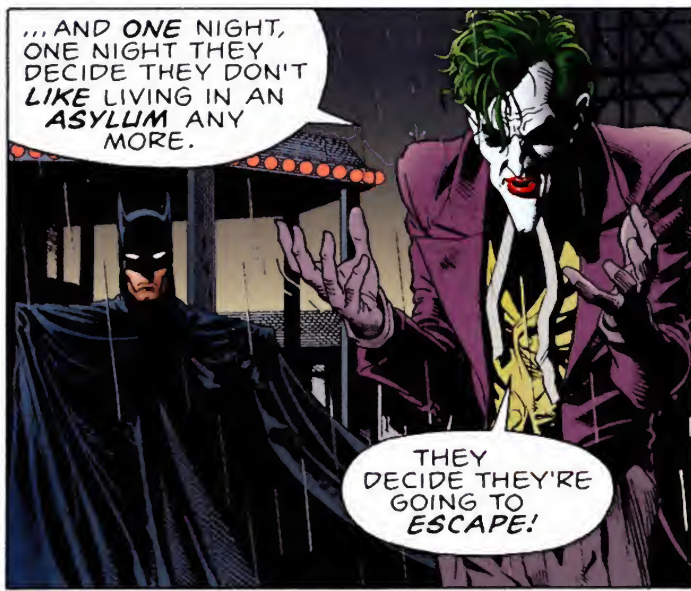




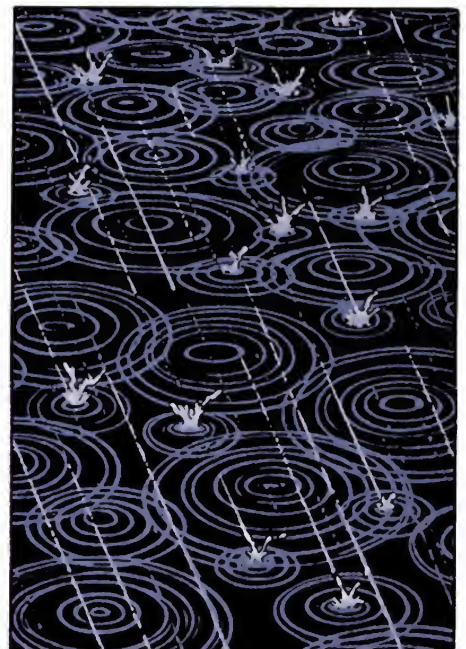
















## AFTERWORD

I've been asked to write the "afterword" to this book — or should that be the "in between"? I'm told by my editor Bob Harras that there's room for up to 800 words. If I go on longer we have to start dropping pages of art and we wouldn't want that, would we? So, reader, if I should stop in mid-sentence it's because I've run out of space.

I've just read Tim Sale's generous introduction. Of all the introductions I've ever received, it's without doubt the most....recent. Having just sat with my 11-year old son watching the hit TV show *Heroes*, it's pretty cool being introduced by its star artist. It seems additionally cool to me that all the writing in this book has been given over not to writers but to artists, a breed of people not known for their ability to string a sentence together — but so far so good.

There's a minor detail that Tim got wrong, actually. It was me that asked Alan to write the book and not the other way round. *THE KILLING JOKE* was not a project instigated by Alan, nor was it, as far as I know, a labor of love for him, and it doesn't usually appear in a list of his greatest works. I was glad he agreed to write it, though. At the time we'd known each other for quite a while and narrowly missed working together a couple of times. In a peculiar form of homage to him I haven't drawn a comic book story written by any other writer in the last 22 years. When you've worked with the best, anything else would seem like a backward step.

The script for *THE KILLING JOKE* was very good, but I must admit I had to grit my teeth a couple of times during the drawing of it. I, for instance, would never have chosen to reveal a Joker origin.

I think of this as just one of a number of possible origin stories manifesting itself in the Joker's fevered brain. Also, I wouldn't have done such terrible harm to poor Barbara. The story, though, does contain some great iconic moments, my favorite being the scene when the Joker discovers that the gun — as far as we know the same one that maimed Barbara — is empty. People seemed to find the last page of the story ambiguous, so before I conclude this text, remind me to reveal what actually happened.

The most notable absentee from this edition is *THE KILLING JOKE*'s original colorist, John Higgins, and I want to thank him for jumping in when he did and finishing the book so promptly. Back in the pre-computer days of "blue line," airbrush and poster colors, even though I had specific views on how I wanted it to look, I wouldn't have been able to color it myself. It's probably well known that John's choice of colors turned out to be startlingly at odds with what I had in mind so, in February 2007, when Bob Harras told me about this edition, I said, "PLEASE can I recolor the whole thing?"

Technical wizard Jeb Woodard sent me files of the line art which, through some computer alchemy only he understands, he'd isolated from the printed color pages — the original *KILLING JOKE* artwork has long since disappeared into the hands of collectors — and as I got on with the coloring process on my Mac it was tempting and easy to make changes to the line art itself — a bit of feathering here, a completely redrawn face there. The eagle-eyed may notice that every page has something slightly different on it, from

*THE KILLING JOKE* of 20 years ago. There's at least one figure that wasn't there the first time around. Think of it as a Spot-the-Difference book.

"An Innocent Guy" (that's what it's called even though it doesn't say so on it) is of special significance to me. As I became less inclined to work with writers or colorists it was particularly tempting to write a Batman story that was, for better or worse, completely by me. It gave me the opportunity to draw all the scenes I hadn't had a chance to draw in *THE KILLING JOKE*, including my homage to the unsettlingly surreal Dick Sprang-era Batman that I loved as a kid but combine it with a darker, more morally ambiguous theme that I'd stolen shamelessly from other sources. In so doing I managed to upset at least one mother of a seven-year-old boy who wrote me a letter of protest. Jeb supervised the meticulous painting out of the Zipatone that covered the artwork for the original black and white printing (he didn't quite get it all. You'll see bits of it lingering here and there) and I colored it up for the first time ever. I hope you enjoy these and the preceding 46 pages.

Speaking of which, it's time I revealed what really happened at the end of *THE KILLING JOKE*: as our protagonists stood there in the rain laughing at the final joke, the police lights reflecting in the pools of filthy water underfoot, the Batman's hand reached out and.....

Brian Bolland

Not far from Six Mile Bottom, UK 2008



I DON'T CONSIDER MYSELF  
A **BAD** PERSON,

ON THE WHOLE I  
CONSIDER MYSELF A  
**GOOD** PERSON,



I'M GOOD TO MY PARENTS.  
I TREAT MY GIRL RIGHT...TAKE  
HER OUT AND BUY HER STUFF.  
AND I GO TO CHURCH  
EVERY SUNDAY,



BUT I'VE DECIDED THAT JUST  
ONCE I WANNA DO A REALLY  
BAD THING. I MEAN A REALLY  
SERIOUSLY BAD THING.



'CAUSE, YA KNOW, LIKE, WE'RE PUT ON THIS  
EARTH WITH FREE WILL. WE CAN CHOOSE TO  
DO THIS OR THAT. WE CAN CHOOSE TO BE  
GOOD OR BAD. BUT SOMETIMES I THINK  
MOST PEOPLE ARE GOOD AND NOT BAD  
ONLY BECAUSE THEY'RE SCARED  
THEY MIGHT GO TO JAIL OR HELL  
OR SOMEPLACE.

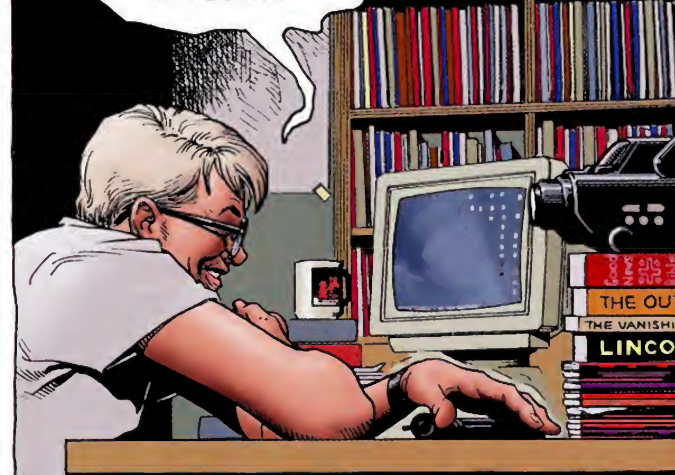


SOME GUY ONCE SAID: "ANYTHING DONE OUT  
OF FEAR HAS NO MORAL VALUE." WELL, I THINK  
THAT'S RIGHT. I FIGURE THE ONLY WAY YOU  
CAN BE TRULY **GOOD** IS IF YOU'VE TRIED  
BEING **GOOD**, AND YOU'VE TRIED BEING  
**BAD**, AND BEING **GOOD**  
FEELS BETTER.



SO WHAT IS IT TO BE, THIS ONE BAD THING?  
IT'S GOTTA BE SOMETHING COMPLETELY **CRUEL**  
AND **HORRIBLE**... AND **UNNECESSARY**... AND...  
AND... **MOTIVELESS**.

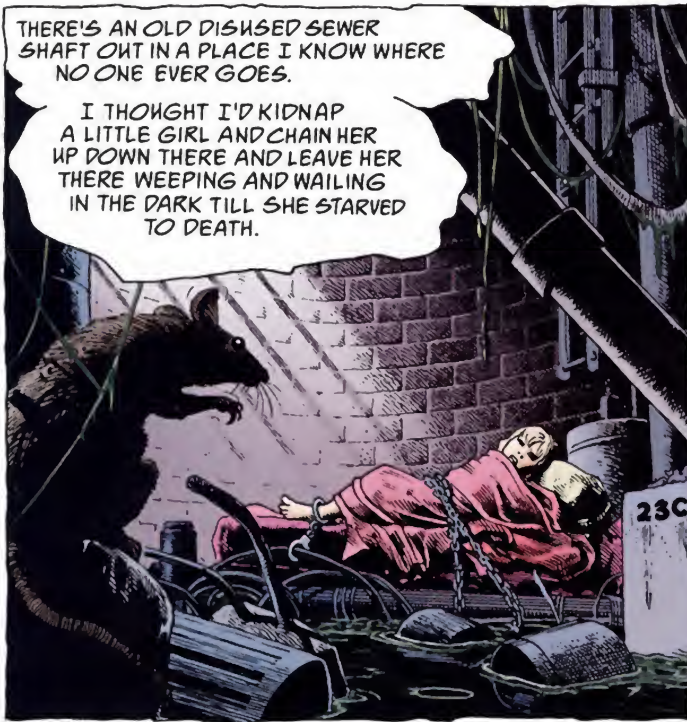
'CAUSE GETTING  
CAUGHT IS **NOT** ON  
MY AGENDA.





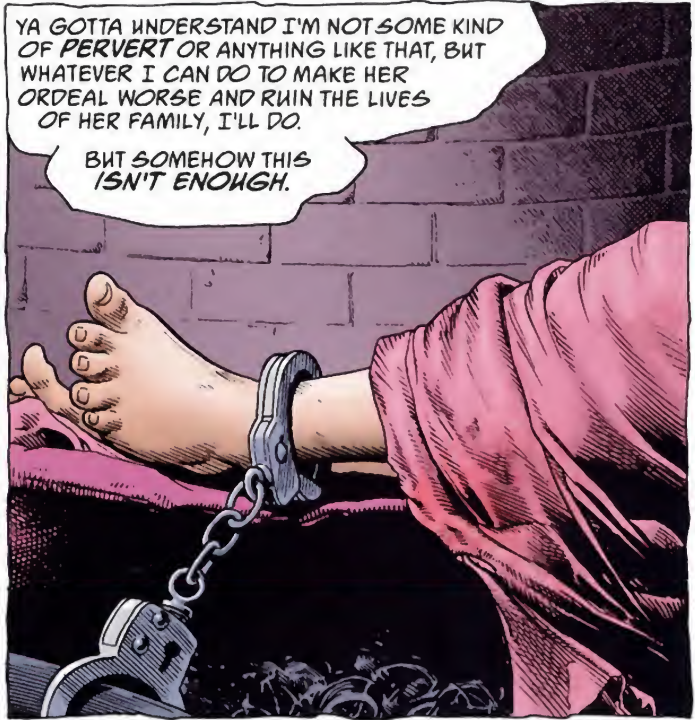
THERE'S AN OLD DISUSED SEWER  
SHAFT OUT IN A PLACE I KNOW WHERE  
NO ONE EVER GOES.

I THOUGHT I'D KIDNAP  
A LITTLE GIRL AND CHAIN HER  
UP DOWN THERE AND LEAVE HER  
THERE WEeping AND WAILING  
IN THE DARK TILL SHE STARVED  
TO DEATH.



YA GOTTA UNDERSTAND I'M NOT SOME KIND  
OF PERVERT OR ANYTHING LIKE THAT, BUT  
WHATEVER I CAN DO TO MAKE HER  
ORDEAL WORSE AND RUIN THE LIVES  
OF HER FAMILY, I'LL DO.

BUT SOMEHOW THIS  
ISN'T ENOUGH.

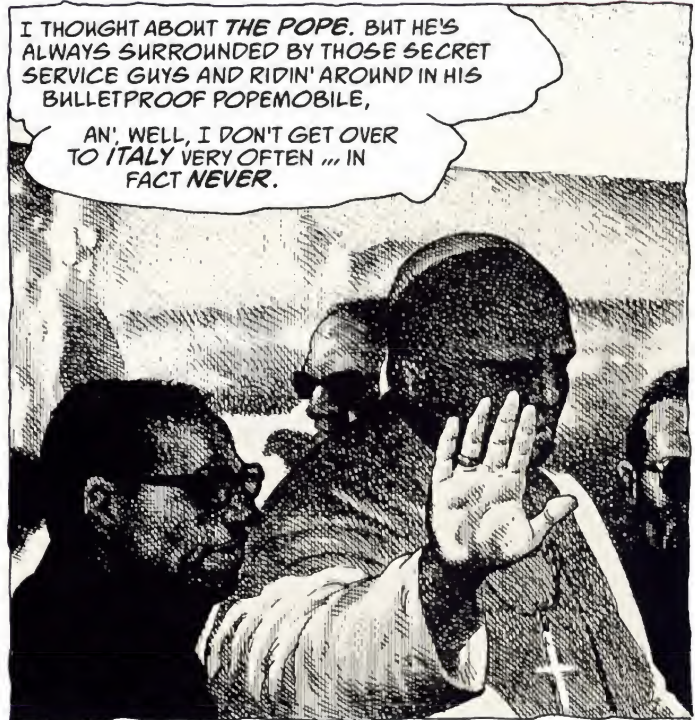


IT'S GOTTA BE A BIGGER THING  
SOMEHOW. SOMETHING THAT'LL LEAVE  
A MARK ON MORE PEOPLE LIKE THE  
KILLING OF JOHN LENNON. IT'S  
GOTTA BE SOMEBODY  
FAMOUS.



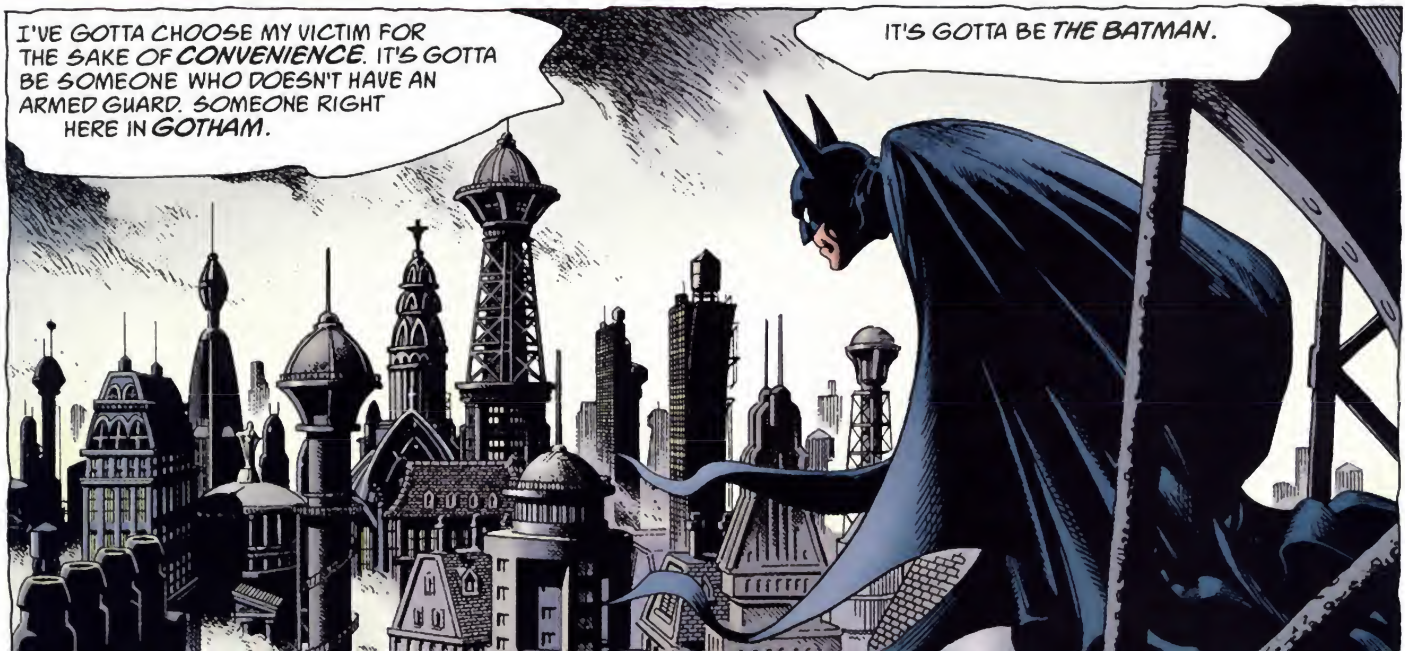
I THOUGHT ABOUT THE POPE. BUT HE'S  
ALWAYS SURROUNDED BY THOSE SECRET  
SERVICE GUYS AND RIDIN' AROUND IN HIS  
BULLETPROOF POPEMOBILE,

AN' WELL, I DON'T GET OVER  
TO ITALY VERY OFTEN ... IN  
FACT NEVER.



I'VE GOTTA CHOOSE MY VICTIM FOR  
THE SAKE OF CONVENIENCE. IT'S GOTTA  
BE SOMEONE WHO DOESN'T HAVE AN  
ARMED GUARD. SOMEONE RIGHT  
HERE IN GOTHAM.

IT'S GOTTA BE THE BATMAN.





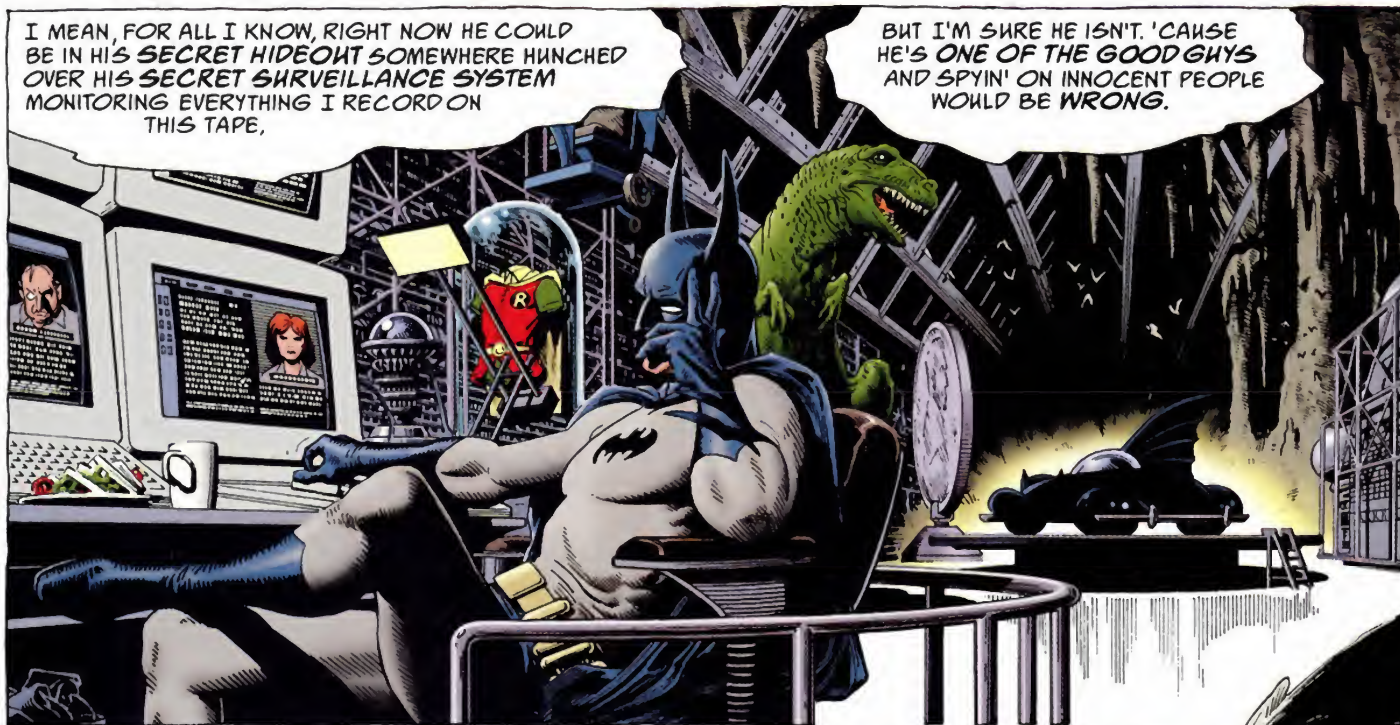
IT'LL BE NO PROBLEM. I'VE GOT A **GUN**. MY DAD GAVE IT TO ME. HE HAS A WHOLE COLLECTION. HE'S A GREAT BELIEVER IN A CITIZEN'S RIGHT TO BEAR ARMS. IT'S A GUN LIKE A MILLION OTHERS IN THIS CITY.

I'LL DO THE DEED... MY DAD TAUGHT ME HOW TO SHOOT, TOO... THEN I'LL LEAVE THE SCENE. I WON'T LEAVE A CALLING CARD, A DOUBLE-HEADED COIN, A CODED RIDDLE, AND I WON'T LAUGH LIKE A MADMAN. I'LL JUST LEAVE WITHOUT A TRACE.

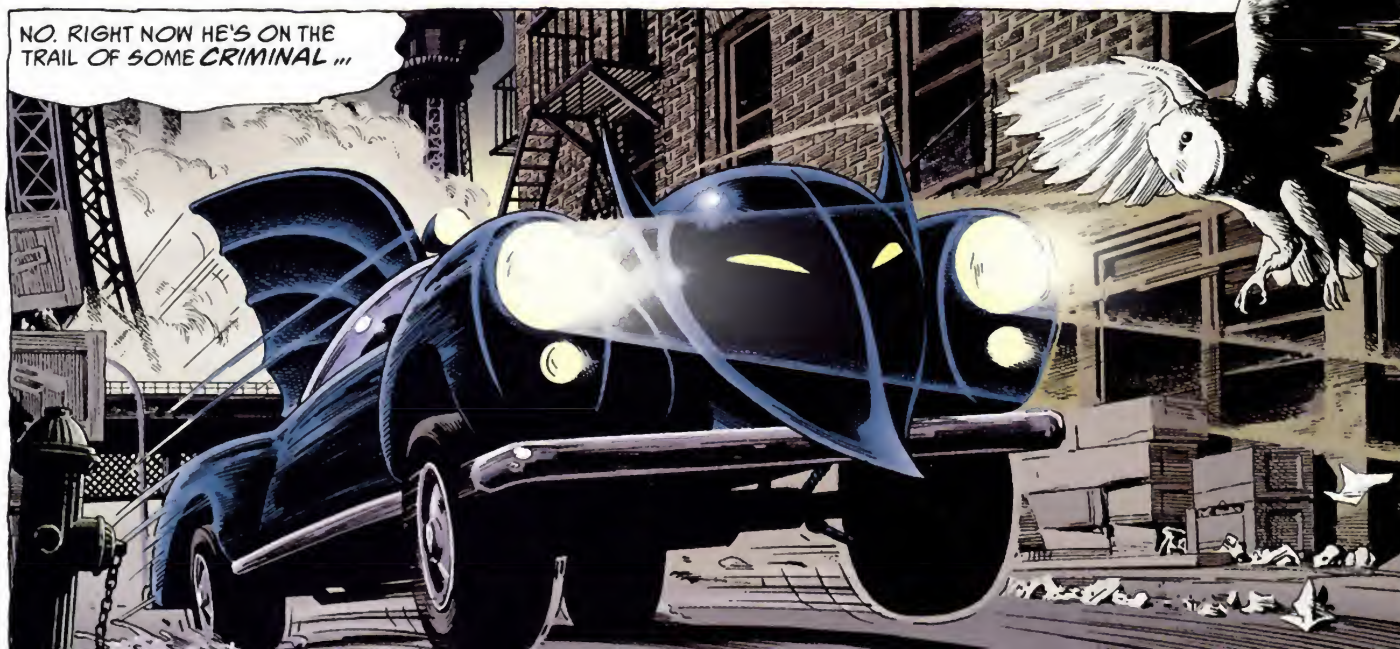


I MEAN, FOR ALL I KNOW, RIGHT NOW HE COULD BE IN HIS **SECRET HIDEOUT** SOMEWHERE HUNCHED OVER HIS **SECRET SURVEILLANCE SYSTEM** MONITORING EVERYTHING I RECORD ON THIS TAPE,

BUT I'M SURE HE ISN'T. 'CAUSE HE'S **ONE OF THE GOOD GUYS** AND **SPYIN'** ON INNOCENT PEOPLE WOULD BE **WRONG**.



NO. RIGHT NOW HE'S ON THE TRAIL OF SOME **CRIMINAL**...





HIS GREAT BAT-WINGS  
UNFURLED AGAINST  
THE NIGHT SKY...

STRIKING TERROR INTO THE  
HEARTS OF THE GUILTY,

AN INSPIRATION AND  
A COMFORT TO THE  
INNOCENT.

HE'LL BE SADLY MISSED.

ESPECIALLY BY ME.

ONE DAY HE'LL BE FACE TO FACE  
WITH TWO-FACE...

OR HE'LL BE TANGLING WITH  
POISON IVY...

OR IN THE LAIR OF... THOSE  
THREE GHYS WITH ANIMAL  
MASKS WHOSE NAMES I  
CAN NEVER REMEMBER!



AT LAST THE VILLAIN WILL  
KNOW THE GAME'S UP

THROW DOWN YOUR  
UMBRELLA, PENGUIN.

AWWWWWK!

MAKE  
ME!

THERE'LL BE A  
FIGHT. AND A  
THRILLING CHASE  
INVOLVING AN  
ENORMOUS  
TYPEWRITER OR  
SOMETHING,

A SWIFT AND  
DECISIVE CLIMAX.








THE **GOOD GHY**'LL MAKE  
A DRAMATIC EXIT

LEAVING THE **BAD GHY**  
TO PONDER THE ERROR  
OF HIS WAYS.

'CAUSE, LET'S FACE IT,  
CRIME DOESN'T PAY.





AND JUST FOR ONE MOMENT  
THE BATMAN WILL PAUSE. TURN  
HIS FACE ILLUMINATED BY A SINGLE  
LIGHT... A SPLENDID AVENGER  
OF THE NIGHT.

AND THEN FROM A DARK ALLEY,

OR A WINDOW  
HIGH UP,

OR A GRASSY  
KNOLL,

OR SOME OTHER  
PLACE,

THERE'LL BE  
A GLINT,

AND THEN



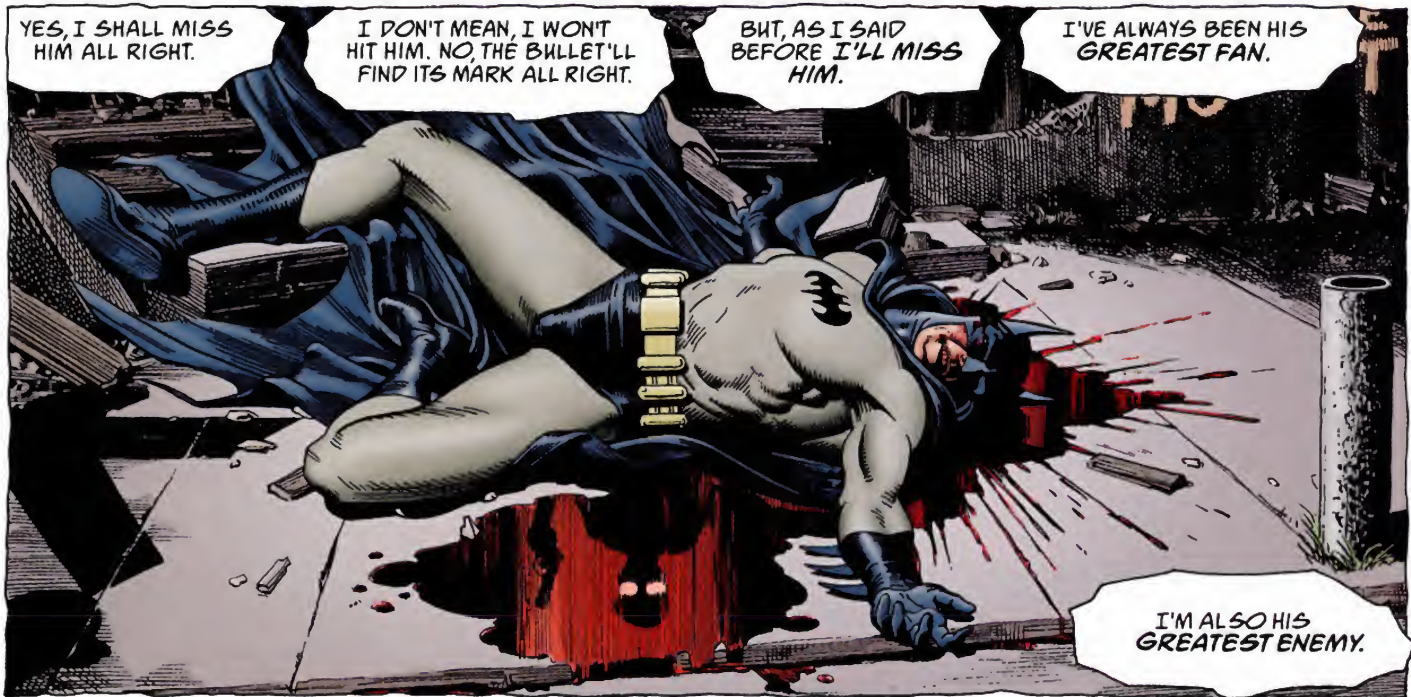
**BANG**







AND HE'LL  
BE DEAD.



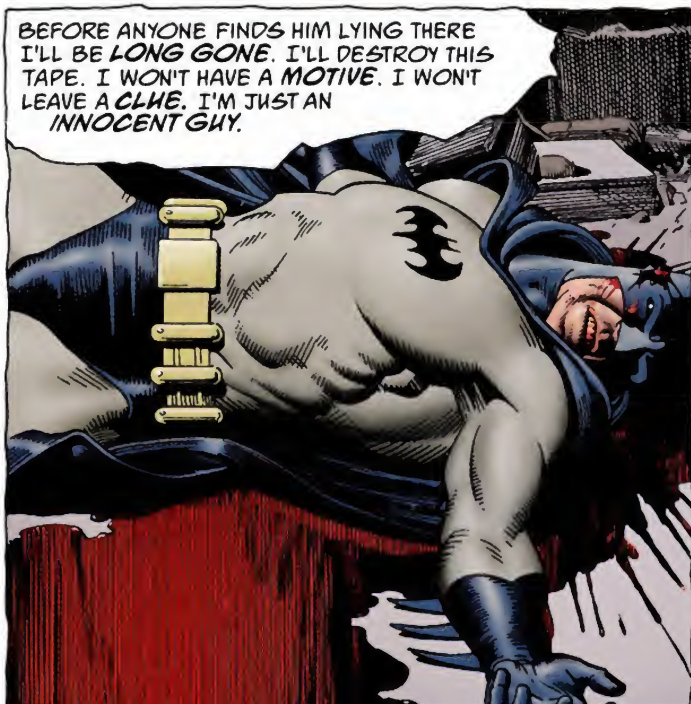
YES, I SHALL MISS  
HIM ALL RIGHT.

I DON'T MEAN, I WON'T  
HIT HIM. NO, THE BULLET'LL  
FIND ITS MARK ALL RIGHT.

BUT, AS I SAID  
BEFORE I'LL MISS  
HIM.

I'VE ALWAYS BEEN HIS  
GREATEST FAN.

I'M ALSO HIS  
GREATEST ENEMY.



BEFORE ANYONE FINDS HIM LYING THERE  
I'LL BE **LONG GONE**. I'LL DESTROY THIS  
TAPE. I WON'T HAVE A **MOTIVE**. I WON'T  
LEAVE A **CLUE**. I'M JUST AN  
**INNOCENT GUY**.

THEN I THINK I'LL FINISH MY COLLEGE  
EDUCATION. MARRY MY GIRLFRIEND AND  
HAVE A **COUPLE OF KIDS**. A BOY AND  
A GIRL WOULD BE NICE. LIVE A  
**GOOD AND BLAMELESS**  
LIFE, AND GO TO HEAVEN  
WHEN I DIE.









#### **ALAN MOORE**

Alan Moore is perhaps the most acclaimed writer in the graphic story medium, having garnered countless awards for such works as *WATCHMEN*, *V FOR VENDETTA*, *From Hell*, *Miracleman* and *SWAMP THING*. He is also the mastermind behind the America's Best Comics line, through which he has created (along with many talented illustrators) *THE LEAGUE OF EXTRAORDINARY GENTLEMEN*, *PROMETHEA*, *TOM STRONG*, *TOMORROW STORIES* and *TOP TEN*. As one of the medium's most important innovators since the early 1980s, Moore has influenced an entire generation of comics creators, and his work continues to inspire an ever-growing audience. Moore resides in central England.

#### **BRIAN BOLLAND**

After making his professional debut in 1975, Brian Bolland perfected his clean-line style and meticulous attention to detail on a series of popular strips for the British comics magazine *2000 AD*, most notably its signature feature *Judge Dredd*. He went on to illustrate the 12-issue maxiseries *CAMELOT 3000* and *BATMAN: THE KILLING JOKE* for DC before shifting his focus to work almost exclusively on cover illustrations. Since then, he has earned a reputation as one of the best cover artists in the industry, and his elegantly composed and beautifully rendered pieces have graced a host of titles, including *ANIMAL MAN*, *BATMAN*, *THE FLASH*, *THE INVISIBLES*, *WONDER WOMAN* and many more.





BATMAN THE KILLING JOKE

BATMAN THE KILLING JOKE ALAN MOORE BRIAN BOLLAND





The first part of the paper discusses the importance of understanding the local context in which a project is implemented. This includes a thorough understanding of the community's needs, values, and culture. It is essential to engage with the community from the very beginning, ensuring that their voices are heard and their input is valued. This process of community engagement is not a one-time event but a continuous process that evolves as the project progresses.

The second part of the paper explores the challenges of implementing a project in a resource-poor environment. Limited financial resources, lack of infrastructure, and limited access to services can all pose significant barriers to success. However, these challenges can be overcome through creative problem-solving and the use of local resources. For example, involving local people in the project can help to reduce costs and ensure that the project is more sustainable in the long run.

The third part of the paper discusses the importance of monitoring and evaluation. This involves setting clear goals and objectives at the beginning of the project and then regularly assessing progress against these targets. Monitoring and evaluation are essential for identifying what is working well and what needs to be improved. They also provide a means of accountability to the community and other stakeholders.

The final part of the paper discusses the importance of sustainability. A project should be designed in such a way that it can continue to benefit the community long after the initial implementation phase has ended. This requires a focus on building local capacity and ensuring that the project is financially self-sufficient. Sustainability is a key factor in determining the long-term success of a project.



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